C
N 819 uZmu
1917/18

NORTHWESTERN UNIVERSITY BULLETIN

UNIVERSITY OF ILLINOIS LIBRARY
AUG 22 1917

THE SCHOOL OF MUSIC
ANNUAL ANNOUNCEMENT
1917-1918

Published Weekly by Northwestern University
Northwestern University Building
Volume XVII, Number 44 Chicago July 7, 1917

Announcement

ATTENTION is called to important changes in the classification and detail of courses, page 15. It will be observed that the degree of Bachelor of Music is now conferred upon performers as well as theorists. It is now possible for talented students having our degree of Graduate in Music to obtain the Bachelor degree by one additional year of work. The requirements for the degree of Bachelor of Music have been somewhat modified. See pages 21 and 22.

¶ The School now offers the advanced degree of Master of Music. This is open to students possessing distinct talent for composition.

¶ To the course in Public School and Community Music have been added classes in Folk Dancing, Extemporaneous Speaking and Pageantry. Opportunity is also provided for observation and practice teaching in the public schools of Evanston.

¶ Larger provision is made in the College of Liberal Arts for students who are interested in Music. See pages 28 to 30.

¶ An increase has been made in the theory tuition but this is not so large as it appears on the surface, as the new fee includes incidentals that were formerly charged for separately.

Northwestern University

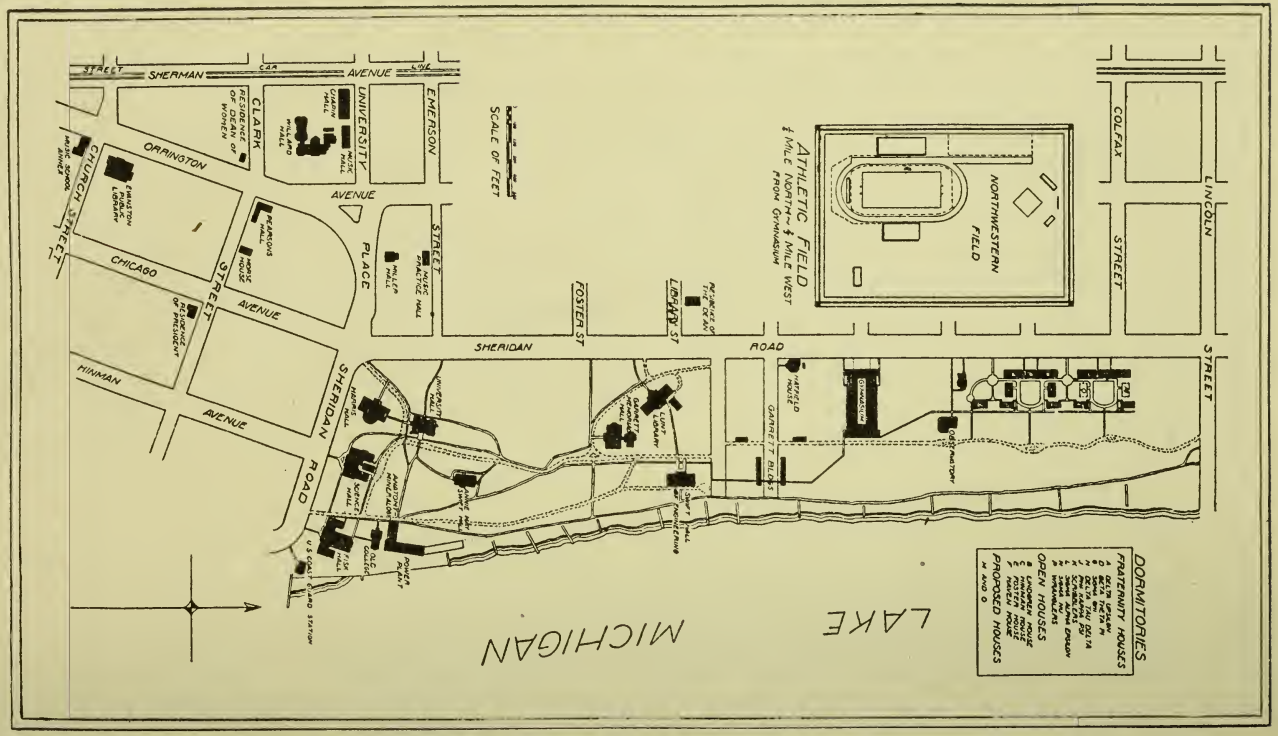
EVANSTON *and* CHICAGO

THE SCHOOL OF MUSIC

ANNUAL ANNOUNCEMENT

1917-1918

Published by the University
July, 1917



Showing location of the Campus of Northwestern University and of buildings of the schools and colleges in Evanston, Illinois

THE scholastic year coincides with that of the College of Liberal Arts, but is divided into four quarters of nine weeks each instead of two semesters.

Calendar

1917-1918

1917

June 25 Mon.	Special Summer term begins
Aug. 4 Sat.	Special Summer term ends
Sept. 17 Mon.	to Sept. 19, Wednesday, examinations and registration for admission
Sept. 20 Thu.	First Quarter begins
Nov. 21 Wed.	First Quarter ends
Nov. 22 Thu.	Second Quarter begins
Nov. 29 Thu.	Thanksgiving recess to Sunday, Dec. 2, inclusive
Dec. 23 Sun.	Christmas recess to Wednesday, Jan. 2, inclusive

1918

Jan. 30 Wed.	to Feb. 5, Tuesday, regular mid-year examinations
Feb. 6 Wed.	Second Quarter ends
Feb. 7 Thu.	Third Quarter begins
Apr. 10 Wed.	Third Quarter ends
Apr. 11 Thu.	Fourth Quarter begins
May 27 Mon.	to June 1, Saturday, Chicago North-Shore Music Festival
May 28 Tue.	to June 6, Thursday, inclusive, final examinations
June 12 Wed.	SIXTIETH ANNUAL COMMENCEMENT OF THE UNIVERSITY
June 12 Wed.	Fourth Quarter ends
June 24 Mon.	to Aug. 3, inclusive, Summer School

Administrative Officers

Thomas Franklin Holgate, Ph.D., LL.D., President *ad interim*.

Peter Christian Lutkin, Mus.D., A.G.O., Dean.

Mary Ross Potter, M.A., Dean of Women of the University.

Elizabeth Shotwell Burger, B.A., Mus.G., Assistant to the Dean of Women for the School of Music.

Irving Hamlin, Secretary.

The Faculty

Peter Christian Lutkin, Mus.D., A.G.O., Professor of Theory and Composition.

Harold Everard Knapp, M.A., Professor of Violin and Ensemble Playing; Director of the Violin Department.

Arne Oldberg, M.A., Professor of Piano and Composition; Director of the Piano Department.

George Alfred Grant-Schaefer, Professor of Voice Culture; Director of the Vocal Department.

Osbourne McConathy, Professor of Public School and Community Music; Director of the Public School Music Department.

John Doane, B.A., B.Mus., Professor of Organ; Director of the Organ Department.

Louis Norton Dodge, Mus.G., Assistant Professor of Theory; Instructor in Piano and Ensemble Playing.

Carl Milton Beecher, Mus.G., B.Mus., Assistant Professor of Theory and Composition; Instructor in Piano.

Stella Skinner, Lecturer on Art; Instructor in Design, Painting and Public School Drawing; Director of Art Department.

Day Williams, Instructor in Violoncello.

Margaret Cameron, Instructor in Piano.

Nina Shumway Knapp, Instructor in Piano.

Victor Garwood, Instructor in Piano and History of Music.

Hila Verbeck Knapp, B.A., Mus.G., Instructor in Piano.

Charles John Haake, Mus.G., Instructor in Piano and Normal Piano Methods.

Alta Dorothy Miller, B.L., Instructor in Voice Culture.

Gail Martin Haake, Instructor in Piano and Normal Piano Methods.

Alfred George Wathall, Instructor in Violin and Theory.

Walter Allen Stults, Mus.G., Instructor in Voice Culture.

Lura Mary Bailey, Instructor in Piano and Ensemble Playing.

Myrtle Hatswell-Bowman, B.Mus., Instructor in Voice Culture.

Alphonse de Salvio, Ph.D., Instructor in Italian Language and Diction; Associate Professor of Romance Languages in the College of Liberal Arts.

Wilhelmina Christiana Pfirshing, Instructor in English, German, and French Languages and Diction, and History of Music.

Julia Sheldon Marshall, Mus.G., Instructor in Violin.

Elizabeth Shotwell Burger, B.A., Mus.G., Instructor in Piano.

Clare Livingston Hansel, Instructor in Voice Culture.

Arthur Stanley Martin, Instructor in Organ and Piano.

Rollin Malbone Pease, B.A., Instructor in Voice Culture.

Alice Elizabeth Jones, Instructor in Public School Music Methods.

Elizabeth Brown Baird, Mus.G., Assistant in Piano.

Mary Edna Macdonald, Mus.G., Assistant in Violin.

Mark Ernest Wessel, Mus.G., Assistant in Piano.

Electa Louise Austin, Assistant in Piano.

Mildred Elizabeth Rood, Mus.G., Assistant in Children's Piano Classes.

Charles Elliott Fouser, Assistant in Public School Music Methods.

Margaret Fabian, Assistant in Voice Culture.

The School of Music

THE rapidly increasing attention given to music and to music study in American universities is a subject of great interest to those concerned in the development of art in this country. Many such institutions are now offering theoretical courses in music and quite a number make provision for the practical study of the art, but very few maintain complete schools of music with independent faculties and degree-conferring powers. In this latter regard Northwestern University has done pioneer work. It has developed in a large and comprehensive way courses of music intended to fit its students for professional careers as performers, composers, theorists, teachers, or critics; and these courses have drawn mature and talented students from all sections of the country. Moreover, it provides for the study of music as an element of general culture or as an accomplishment and also maintains a Preparatory Department for beginners of all ages.

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies together with its music department was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce, and Oratory.

Northwestern University thus presents the rare opportunity of studying music in a college atmosphere. Its School of Music aims at academic standards and methods and to this end its general plan is modeled after that of the College of Liberal Arts with practically the same rules for attendance, discipline, and examinations. An interchange of work is in effect between the College of Liberal Arts and the School of Music. The registration of a Music student in certain courses permits five hours of work in the College of Liberal Arts without extra fee and at the same time Liberal Arts students have choice of a number of theoretical musical subjects as electives. In its regular courses the School endeavors to supply all the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and un-

derstanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the professional musician and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

The various courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once upon a complete course. While provision is made for beginning with theoretical work at the mid-year, and for overtaking the regular program by study during two summer terms, it is much to the student's real interest to follow the normal plan whenever possible.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. Every opportunity is offered for thorough development in artistic professional performance, be it in piano, voice, organ, violin, or violoncello. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the Northwestern Elevated Railway,

*The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about thirty thousand. As University town and Chicago's most popular suburb, Evanston combines unique advantages as a musical educational center. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of over five thousand students, including the enrollment in the professional schools.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

COMBINATION COURSES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and for many years has offered a certain amount of College work during the regular music courses. Beginning with the school year 1917-1918 still larger provision is made along these lines in the College of Liberal Arts. This will serve a double purpose. It will give students desirous of pursuing music professionally opportunity to obtain degrees both in the College of Liberal Arts and in the School of Music with the least possible expenditure of time and money. It also makes room for a larger share of music study to those who are primarily interested in the college course. For details of these new courses, see pages 28 to 30.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any

oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed in close proximity to their work, and are surrounded by wholesome religious and social influences. All living and social arrangements for non-resident women students come under the general supervision of the University Dean of Women and under the more immediate charge of an assistant, who is a member of the School of Music Faculty. Accommodations are found in official dormitories and in approved boarding-houses and private homes, particulars in regard to which will be found on page 64. Young men students come under the control of the Dean of the School of Music and are housed in official dormitories and private homes.

BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago & North-Western Railway, and a little less from the terminal of the Chicago & Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Pilcher two-manual pipe organ. Additional rooms are used in other buildings.

The School of Music Annex, lately acquired by the University, is situated two blocks distant from Music Hall, on the opposite corner from the Evanston Public Library. It is a highly artistic building of stucco, granite boulder, and half-timber construction, containing one large class room, several studios and a practice organ. It is devoted to the uses of the Vocal Department, the Public School Music Department, and the Children's Department.

The Piano Practice House, located one block from Music Hall, was erected in the summer of 1915, and contains twenty-eight rooms for practice purposes. It is a building quite unique in design and

construction—the first of its kind, embodying a combination of certain ideas in sound-proofing, hermetical sealing of doors and windows, and forced ventilation. The building is a distinct success, and materially augments the capacity of the School.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

In addition to the two organs already mentioned, the School has two practice organs; also twenty-eight pianos in grands and uprights for teaching purposes and forty-six upright pianos for practice purposes.

Northwestern University has arranged with the Evanston Hospital for the care of students seriously ill. All the resources of a modern hospital are available for a merely nominal fee. The University nurse and the College physician give immediate attention to cases of illness.

ADVANTAGES OF MUSIC STUDY IN EVANSTON

The advantages of music study in Evanston may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music under a superior corps of professors and instructors, presenting the most approved and progressive methods in music education.

2. Five different choral bodies, numbering from thirty to six hundred singers, besides special classes, give quite unequalled opportunities not only for drill in part-singing, and note-reading, but also the invaluable musical experience of intimate familiarity with a great variety of chorus music from hymn-tunes to the great classic oratorios and the latest choral works of importance.

3. Thorough drill in ensemble playing and sight-reading for piano and organ students by means of four-hand arrangements of the standard classic overtures and symphonies, affording at the same time a close acquaintanceship with these masterpieces. In the higher classes stringed instruments are added.

4. A complete symphony orchestra of eighty-five, and a junior orchestra of thirty-five players offer the rare privilege of obtaining professional orchestra routine, as well as the opportunity of familiar acquaintanceship with great orchestral works.

5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

6. Extended courses in musical analysis and musical appreciation covering a great variety of the best instrumental and vocal music.

7. Orchestral and choral concerts, some of which are of the first importance and magnitude. Chamber music concerts and numerous recitals by visiting artists, members of the faculty, and advanced students. The innumerable musical attractions of Chicago are also within easy access.

8. The opportunity of taking certain collegiate studies in connection with the regular music courses without extra expense and the further opportunity of doing work in other Schools of the University.

9. Healthful and helpful surroundings to the physical, mental, and spiritual life.

10. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

11. Freedom from the turmoil, distractions and temptations of a commercial city.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, a College of Engineering, with their libaries and laboratories; eighteen churches, and a large population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

REGISTRATION

The School is open to all seeking musical instruction, and it will be noted that accommodation is made for those who aim to become cultivated amateurs as well as those who desire to prepare themselves for a professional career.

The theoretical studies in the several courses move ordinarily in solid year periods, and to pursue them advantageously it is advisable that students enter at the beginning of the year, although provision is made for exceptional cases.

Each student before entering upon his work is required to register in person at the office of the Secretary in Music Hall and to pay his tuition bill immediately.

Music students in regular courses, who contemplate taking literary work in the College of Liberal Arts, must make their initial registration at the School of Music.

A student whose primary registration is to be in some other school or college of the University, and who desires music in addition—either practical or theoretical—must make a supplementary registration, in person, at the Secretary's office, presenting therefor a written permit signed by a proper officer or adviser from the school of his primary registration.

All non-resident women, whether special students or regular students, are required to reside at boarding places approved by the University authorities. (See page 64.) Consultation upon this subject may be had with the School of Music Assistant to the Dean of Women at Music Hall during the days of registration, or by mail in advance of the student's arrival.

All students, both men and women, must determine their boarding places before presenting themselves for registration.

All students in the School of Music are registered under one of the following four classifications:

1. *Regular course students, who are candidates for a degree or a diploma.* Such students must be at least sixteen years of age and must satisfy the entrance requirements hereinafter noted under the heading, "Entrance requirements for candidate for a degree or a diploma."

High School or other credits possessed by the student should be presented when registering, or preferably by mail in advance.

2. *Regular course students, who are not candidates for a degree or a diploma.* This concerns students who cannot meet the entrance

requirements mentioned above but who have sufficient maturity and show enough musical ability and experience to carry the prescribed work in any regular course. Upon the completion of a full year's work, such students may receive a certificate signed by the Dean of the School, giving grades in all theoretical studies and a statement of ability as a performer. Such certificates, however, are not given for the Freshman year.

3. *Special students.* This makes provision for students who do not wish to pursue theoretical studies but desire to confine their work to the study of singing or some instrument. In case such students are living in their own homes they may pursue such work as they may elect. In case they are non-residents, the School of Music reserves the right to assign sufficient work to keep the students reasonably busy.

4. *Preparatory students.* This concerns students under sixteen years of age.

ENTRANCE REQUIREMENTS FOR CANDIDATES FOR A DEGREE OR A DIPLOMA

Candidates who are at least sixteen years of age will be admitted to courses leading to a degree or a diploma under either of the following conditions:

1. Candidates who either by certificate or examination can meet the entrance requirements for the College of Liberal Arts of the University.

2. Candidates who present twelve or more high school credits may offer theoretical or applied music to the extent of three additional credits, such credits to be determined by the School of Music. While three music credits may be accepted, no more than two credits will be allowed for one subject.

Not more than two conditions will be allowed in academic studies and none in music. All deficiencies must be made up before the end of the second year. Opportunity is offered to make up such deficiencies by private tutoring at moderate expense.

Students applying for admission with credits from other than accredited high schools must have their qualifications for entrance passed upon by the School of Music.

The musical pre-requisites for entrance will be found stated under the various courses offered.

ROUTINE OF REGISTRATION

Registration days are Monday, Tuesday and Wednesday, September 17, 18 and 19. A directory of all officers and members of the faculty will be found upon the bulletin board.

All students are directed to pursue the various steps of their registration in the following order, so as to save confusion, fatigue and loss of time:

1. Arrange for your boarding place if it has not already been done. Women students consult the School of Music Assistant to the Dean of Women.

2. If undecided as to course of study or as to your major study, consult the Dean of the School.

3. When your major study has been decided upon, consult the head of that department, who will advise with you as to an instructor from whom you will take private lessons, and who will furnish you a written assignment to such instructor. This instructor becomes your "adviser." (See page 14 below.)

4. Consult your adviser, and in his presence fill out the preliminary registration card. He will furnish you a printed schedule with your own classes properly checked off and your hours with him in private lessons indicated.

5. Study your schedule, make a list of the practice periods you can use (hours or half-hours as desired), and present same with your registration card and your schedule to the Secretary.

In the Secretary's office you will be assigned practice hours and will be handed your tuition bill.

6. Go to the Business Manager's Office of the University, 518 Davis Street, and pay your tuition bill.

7. If you are to take a subject in the College of Liberal Arts obtain from the Secretary a "Dual Registration" blank and present it at the office of the Registrar, University Hall, on any day of registration—September 25, 26 or 27—one week later than the registration days in the School of Music.

Likewise for classes in Physical Culture or in Swimming, a special blank obtained from the Secretary is to be presented to the Director of the Gymnasium on September 25, 26 or 27.

FACULTY ADVISERS

On entering Course 1 (Applied Music) the member of the Faculty with whom the student takes his major work becomes adviser for such student. The adviser decides in what year the

incoming student shall be classified as a performer and also determines what year of theoretical work he shall enter. Normally both the practical and the theoretical classification will be in the same year, but it is quite possible for an advanced performer to be conditioned by a lack of theoretical work, or for a student to pass all his theoretical examinations and to be backward in the requirements for graduation as a performer. Periodical examinations will be held for all voice and instrumental students and the results will determine their standing in applied music. The student will be guided by his adviser as to the disposition of his time, including the number of hours to be spent in practice.

The Dean of the School will act as adviser to students specializing in theory, while the Director of the Public School Music Department will act in the same capacity for students of Public School Music.

No change of registration will be permitted during the school year without the consent both of the student's adviser and of the Dean of the School. This refers both to studies and to number of practice hours.

Students not living at their own homes will be required to do their practicing in the School of Music buildings unless specially permitted by the Dean to practice elsewhere.

Courses

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Applied Music, leading to the Degree of Bachelor of Music.

III. Course in Theory and Composition, leading to the Degrees of Bachelor of Music and Master of Music.

IV. Course in Public School and Community Music.

V. Course in Principles, History, and Practice of Art, and Public School Drawing.

I. Course in Applied Music

By "Applied Music" is meant the practical study of piano, organ, violin, violoncello or voice, in private, individual lessons. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

The Degree of Graduate in Music will be conferred on such students as have met the entrance requirements for candidates for a degree or a diploma, and who have satisfactorily completed the course. The course is open to other students who show ability to carry the prescribed work and such students may receive statements giving grades in theoretical studies and a statement as to performing ability for any complete year's work beyond the Freshman year. Upon satisfactorily completing the full course of four years, such student may receive a suitable certificate. To enter this course it is essential that the student shall have had at least one year's systematic and thorough instruction in singing, or two to three years' similar instruction on some instrument.

Two private lessons a week are required of all students in this course, except students in organ. Organ and piano are usually studied together, since a firm and well established piano technic is a necessity for good organ playing. At the discretion of the Director of the organ department, students majoring in organ and studying piano at the same time, as well as those pursuing organ as a minor subject, may take but one lesson a week. It will be observed therefore that provision for one lesson a week is made in the table of Major Study Fees.

College studies, to the extent of five hours work per week, are optional in this course, at no extra cost to the student.

ADVANCED STANDING

Candidates for advanced standing in theoretical or applied music, in addition to presenting credentials from schools formerly attended, should be prepared to pass tests which will demonstrate their fitness to attend the classes desired.

Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 30 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, the Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge on all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

All students in this course are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

A. Sight-singing.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College Study, and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
K1. Normal Piano Methods, optional.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College Study, and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
K1. Normal Piano Methods, optional.
K2. Normal Piano Methods, optional.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College Study, and Physical Culture, optional.

Fourth Year

C4. Criticism and Esthetics.
D4. Modern Harmony, optional.
F3. Form and Analysis.
G2. Counterpoint.

H1. Instrumental Composition.
H4. Vocal Composition.
K1. Normal Piano Methods, optional.
K2. Normal Piano Methods, optional.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College Study, and Physical Culture, optional.

For hours of classes and details of studies in Classes A to K2, see pages 30 to 36.

For hours of Physical Culture, see page 57.

Additional requirements for Graduation in Course I:

Students Majoring in Piano or Organ are required to take instrumental Ensemble one quarter of each school year throughout the course. (See Schedule of theoretical classes under "N.") Examinations for classification and promotion will be held at the end of the first year and at the end of each semester of the second and third years.

The candidate for the degree of Graduate in Music must, upon the satisfactory completion of the theoretical studies satisfactorily perform programs conforming in general to the following outline:

Piano Students—A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin études; selections from the more important works of Schumann and Brahms.

Organ Students—One of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel, or Franck.

Normal Piano Methods—Valuable classes covering two years in Normal Piano Methods are offered. The first year presents the results of long experience in perfecting a thoroughly systematized method of teaching young children. The Preparatory Department of the School offers practical demonstration classes. The second year is divided between psychology as related to teaching, and a survey of teaching material for intermediate and advanced grades. For particulars see schedule of theoretical studies under "J" for which extra fees are charged, and "K". While these classes are not obligatory to piano students in Course I, special recommendations as teachers of piano will be given by the School of Music to students successfully completing these subjects.

Students Majoring in Voice, in addition to passing the Sight-Singing and Vocal Ensemble (see Schedule of Theoretical Classes under A and M) examination, are required to take two semesters each of German and French, or German and Italian Language and Diction, and two quarters of English Poetry and Poetic Form (see Schedule of Theoretical Classes under "L"), for which extra fees are charged. One of the foreign languages and English Poetry and Poetic Form must be taken during the freshman year in order to prepare the student for the required work. In addition to these language requirements, the candidate for graduation must show ability to play piano accompaniments of moderate difficulty.

Examinations for classification and promotion will be held at the end of each semester of the second and third years of the course.

The candidate for the degree of Graduate in Music must, upon the satisfactory completion of the theoretical studies, satisfactorily perform programs conforming in general to the following outline:

Vocal Students—An operatic aria; an aria from Handel's Messiah or Haydn's Creation; an aria from a modern oratorio; a group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

Students Majoring in Stringed Instruments are required to play in either the School of Music Symphony Orchestra, or the Junior Orchestra, as the Director of the Violin Department may determine. See "O" under head of Schedule of Theoretical Classes. Regular attendance at all the rehearsals is obligatory, and registration may be cancelled for neglect in this regard. Examinations for classification and promotion will be held at the end of the first year, and at the end of each semester of the second and third years.

The candidate for the degree of Graduate in Music, if he is majoring in Violin, must, upon satisfactory completion of the theoretical studies, satisfactorily perform programs conforming in general to the following outline:

Violin Students—A Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

Violoncello Students—A Bach sonata; a representative concerto; a representative sonata for 'cello and piano; selections from the concert numbers of Servais, Golterman and Popper.

Fee, Course I: Theory, $30.00, plus the fee for one study in the table for Major Study Fees, pages 50 and 51. Additional studies if desired are taken from the table of Special Student Fees, pages

52 and 53. Students desiring Class I1, I2, I3 or J are charged $10.00 additional. Classes K1 or K2, $5.00 additional. Classes L1, L2, L3 or L4 are $7.50 additional. See estimate of expenses, page 65.

II. Course in Applied Music, Leading to the Degree of Bachelor of Music.

This is a four-year course, open to students of exceptional ability in performance who can meet the entrance requirements. The first, second, and third year's work in this course are identical with the second, third, and fourth years of Course I.

Students with the necessary musical preparation in high school or elsewhere may enter the first year of Course II. The studies of the fourth year of Course II are listed below. Students holding the degree of Graduate in Music of Northwestern University or advanced performers of equivalent qualifications may apply for admission to the fourth year of this course. Before entering the final year candidates must, by public appearances, establish their superior abilities as performers.

Fourth Year

C5. Assigned Reading.
D4. Modern Harmony, optional.
H2. Instrumental Composition.
F4. Original Research in Form and Analysis.
R1. Principles of Art, optional.
Senior Recital.
College Study and Physical Culture, optional.
Applied Music, two half-hours per week.

For hours of recitation and details of studies in Classes B to R, see pages 31 to 38.

For hours of Physical Culture, see page 57.

Fee, Course II, same as Course I, see pages 20 and 21.

III. Course in Theory and Composition, Leading to the Degrees of Bachelor of Music and Master of Music

This course is open to students showing decided ability for theory of music and composition, who meet the entrance requirements and who can prove their mastery of the theoretical subjects listed in the first year of Course I. The candidate for a degree must be able to play upon the piano the exercises and compositions which are taken up in class work, including the playing of scores. It will

be noted that in addition to the regular class work in theoretical subjects the course requires piano lessons for two years and private lessons in composition for the third, fourth and fifth years.

For the degree of Bachelor of Music the first four years of work are required as outlined below. The candidates must finally submit such compositions in the smaller forms for performance as shall be required by the instructors and shall demonstrate their ability in the routine of practical orchestration by test, oral and written.

For the degree of Master of Music an additional (fifth) year's work as scheduled below is required of candidates holding the degree of Bachelor of Music in Theory of Music and Composition. Such candidates will continue to take private lessons in composition and will further be required to submit as a thesis a composition in larger form. This may be a choral work, a sonata for piano, a sonata for a group of instruments, or a composition for orchestra.

SCHEDULE OF STUDIES, COURSE III

First Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
Private lessons in Piano, two half-hour lessons per week.
College Study and Physical Culture, optional.

Second Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
Private lessons in Piano, two half-hour lessons per week.
College Study and Physical Culture, optional.

Third Year

C4. Criticism and Esthetics.
F3. Form and Analysis.
G2. Counterpoint.
H1. Instrumental Composition.
H4. Vocal Composition.
Private lessons in Composition, two half-hours per week.
College Study and Physical Culture, optional.

Fourth Year

D4. Modern Harmony.
F4. Original Research in Form and Analysis.
G3. Counterpoint.
H2. Instrumental Composition.
H5. Vocal Composition.
Private lessons in Composition, two half-hours per week.
College Study and Physical Culture, optional.

Fifth Year

H3. Instrumental Composition.
H6. Vocal Composition.
Private lessons in Composition, two half-hours per week.
Thesis required.
College Study and Physical Culture, optional.

For hours of recitation and details of studies, Classes B to H, see pages 31 to 35.

For hours of Physical Culture, see page 57.

Fee for Course III: Theory, $30.00, plus the fee for one study (Piano or Composition) in the table of Major Study Fees, pages 50 and 51. Additional studies in private lessons, if desired, are taken from the table of Special Student Fees, pages 52 and 53.

IV. Course in Public School and Community Music

This course, formerly of two years' duration, has been increased to three years. It is designed to fit the candidate not only for a position as Supervisor of Music in grade and high schools, but also to take a leading part in community musical activities.

A diploma will be granted to such students as have met the entrance requirements for candidates for a degree or a diploma (see page 13) and who have satisfactorily completed the course.

A certificate will be granted to such students as have met the entrance requirements as above and who have satisfactorily completed the work of the first and second years of the course. This practically coincides with the work previously given in the two years' course, and thoroughly equips the student for music in the grades and for choral conducting in the high schools.

The course is open also to students who cannot meet the entrance requirements before mentioned, but who show ability to carry the prescribed work. Such students may receive a formal statement

giving grades in the several subjects studied upon satisfactorily completing the work of two years of the course. Upon satisfactorily completing the full course of three years, such student may receive a suitable certificate.

Credits in subjects other than Methods, from other institutions in good standing, will be duly recognized; but all who register for this course will be required to take Methods (I1, I2, I3 and J) in this school before they can be eligible for a diploma. However, in the case of a student who has had practical experience in school music and has advanced credit in theoretical subjects, or one who has taken an acceptable course in some other institution and has advanced credit in theoretical subjects, it is practicable to undertake the first and second year Methods (I1, I2 and J) in one year. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances and with the consent of the director of the department.

Arrangements have been made with the School of Oratory, by which students in the course in Public School and Community Music may study folk-dancing, extemporaneous speaking and pageantry under the direction of that school without extra expense.

Most unusual and invaluable opportunities for observation and practice teaching will be open to students of this department through recently consummated plans by which the Department of Public School and Community Music is to have charge of the music instruction in the public schools of Evanston (District 75).

The College of Liberal Arts hereafter will conduct the School of Music classes in Psychology. This transfer will make time for additional experience in conducting, and for the study of the problems of the high school orchestra.

The demand for competent teachers and supervisors of public school music is constantly growing. Recognition of the importance of a thorough musical foundation being laid in the grades has resulted in a call for higher ability in the music teachers in the grade schools. Music in the high schools is rapidly taking a place of equal importance with the other branches of high school work, and teachers who are competent to conduct high school choruses and orchestras, as well as to give instruction in harmony and musical appreciation, are being sought. Furthermore, the teachers of public school music are exerting an ever-widening influence upon the music life of the entire community. In many places the music teacher is now recognized as the leader of civic music rather than merely the teacher of

music for the school children. The growing importance of music in school and community life, and the increasing demands made upon the teachers in this field of work, make necessary a thorough preparation on the part of those who would develop the highest capacity for service. Success requires not only finished musicianship, but a well rounded general education. The University surroundings, with the well-equipped professional School of Music with its splendid opportunities for choral and orchestral experience and the broad and elevating influence of contact with the College of Liberal Arts, tend directly toward this desired result. The lengthening of the course to three years not only affords better opportunity for the necessary thoroughness of preparation, but also tends to exclude those whose attitude toward the work is superficial and to attract only those who desire to devote themselves to serious study.

Attention is called to the fact that a course is now offered in the College of Liberal Arts leading to the degree of Bachelor of Arts or Bachelor of Science in which one may, as part of the college program, take all the subjects listed in the first and second years of the Course in Public School and Community Music. This course not only offers preparation for the position of Supervisor of Music in the grade schools, but also prepares the student to take charge of a certain amount of high school work. As there is an increasing demand for teachers of music with a College degree, this new course will fill a distinct want.

The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. The arrangement with the College of Liberal Arts whereby students are permitted to take five hours of college work without additional expense, gives special opportunity for preparation in additional subjects.

The demand for students who can combine the teaching of Drawing with Music is so great, that arrangements have been made for courses in Public School Drawing in charge of the Director of the Art Department, details of which are given on pages 27 and 28.

Before graduation, students must show a certain proficiency in singing and in playing the piano. A minimum standard of attainment must be met in both these branches, while in one of them the student must give evidence of reasonable ability as a performer. The minimum requirement in singing involves a knowledge of the correct principles of breathing and tone production, the ability to properly analyze the vowel and consonant elements in song texts, an acquaint-

ance with the characters and terms of interpretation, and the ability to demonstrate these topics with the voice. The student applying for higher standing in singing must, in addition to the above requirements, demonstrate ability to sing songs in the advanced grades of the public school music course with pleasing tone quality and artistic interpretation. The minimum standard in piano playing involves the ability to play scales and arpeggios in all major and minor keys with reasonable fluency, to play accompaniments to songs in the primary grades, and to read simple music accurately. For advanced standing the student must be able to perform with acceptable taste and finish classic music literature of moderate difficulty. Credit will be given according to the standards of Course I.

Examinations in voice and piano for students in Public School Methods will be held at the end of each school year. Students wishing exemption from pursuing these subjects will have the privilege of special examination upon entering the school. The fee for this special examination is $2.00.

SCHEDULE OF STUDIES, COURSE IV

First Year

A. Sight-singing.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
I1. Public School Methods.
S1. Folk Dances and Games.
Private Lessons in Voice or Piano.
Assigned chorus work.
Solo Classes and Concerts.
College Study and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
I2. Public School Methods.
J. Psychology.
M. Vocal Ensemble.
S2. Extemporaneous Speaking.
Private Lessons in Voice or Piano.

Assigned chorus work.
Solo Classes and Concerts.
College Study and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
C4. Criticism and Esthetics, optional.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint, optional.
I3. High School and Community Music.
S3. Pageantry.
Private Lessons in Voice or Piano.
Assigned Chorus Work.
Assigned Conducting and Practice-Teaching.
Solo Classes and Concerts.
College Study and Physical Culture, optional.

For hours of recitations and details of studies in Classes A to S, see pages 30 to 39.

For hours of Physical Culture, see page 57.

Fee, Course IV: The fee is $40.00 a quarter plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, II or III, the fee is $10.00. The fee covers the subjects in any one year of the course, and additional fees will be charged if subjects scheduled in other years are taken in addition. Private lessons twice a week in one subject (vocal or instrumental) may be taken from the Major Study Fees, pages 50 and 51. An additional study, or one lesson a week in the single study, if such is permissible, will be taken from Special Student Fees, pages 52 and 53. See estimate of expenses on page 66.

V. Course in Principles, History, and Practice of Art and Public School Drawing

To meet the demand for teachers qualified to teach both music and drawing in the public schools, two courses in Public School Drawing have been established. The first comprises R1, which is a lecture course covering the fundamental principles of art and the development of the taste; R2, a studio course in Design and Color, and R6, relating especially to the teaching of drawing in elementary schools, and to practice in drawing.

The second course relates especially to the work in High Schools; it comprises R3, which includes the study of the home in its historical and practical aspects; R4, advanced practice in Design and Applied Art, and R7, practice and methods of charcoal composition and water-color.

Six hours of instruction per week are offered in each course, and the student receives a statement indicating the amount of work covered.

SCHEDULE OF STUDIES, COURSE V

First Year

R1. Fundamental Principles of Art.
R2. Laboratory Practice in Design and Color.
R6. Public School Drawing and Methods, for elementary schools.

Second Year

R3. Historic Styles in Architecture, Furniture and Decoration.
R4. Advanced and Applied Design.
R5. History of Painting and Sculpture.
R7. Public School Drawing and Methods for High Schools.

For hours of recitations and details of studies in Classes R1 to R7, see pages 38 and 39.

Students taking Public School Drawing will be required to take the full schedule of studies in the first year, but in the second year either R3 or R5 may be omitted. If both are taken, an extra fee is charged.

Those wishing to omit other subjects must qualify for advanced standing by taking an examination before entering the course. An appropriate reduction in the fee will be made for subjects thus omitted.

The fee for Course V is $10.00 a quarter, and a Laboratory Fee of $1.00 a quarter in each of the Classes R2 and R4.

Combined Courses in the College of Liberal Arts and the School of Music

Students in the College of Liberal Arts who desire to take training in Music with their College course may do so, without extra charge, under the following conditions:

The courses in Music listed below will be accepted for credit in the College of Liberal Arts toward a degree up to a total of 30 semester-hours, but not more than 3 semester-hours may be taken in either semester of the Freshman year, nor more than 5 semester-hours in either semester of the Sophomore or Junior year.

Students in the College of Liberal Arts who complete the full 30 semester-hours of credit in Music may be released from the requirement of a Major study provided they present three Minor studies, two of which are correlated, or if they present a Major study, they may omit the correlated Minor.

The courses in Music accepted for credit in the College of Liberal Arts are the following:

AA. Credit, 1 year-hour. Open to all students.

B2. Credit, 1 year-hour. Open to students who have completed Course AA.

B3. Credit, 1 year-hour. Open to students who have completed Course B2.

C2. Credit, 1 year-hour. Open to all students.

C3. Credit, 1 year-hour. Open to students who have completed Course C2.

C4. Credit, 1 year-hour. Open to students who have completed six semester-hours in Music.

D2. Credit, 2 year-hours. Open to students who have completed the equivalent of the elementary harmony from Course AA.

D3. Credit, 2 year-hours. Open to students who have completed Course D2.

D4. Credit, 1 year-hour. Open to students who have completed Course D3.

F1. Credit, 1 year-hour. Open to students who have completed the equivalent of the elementary harmony from Course AA.

F2. Credit, 1 year-hour. Open to students who have completed Course F1.

F3. Credit, 1 year-hour. Open to students who have completed or are taking Course F2.

F4. Credit, 1 year-hour. Open to students who have completed Course F3.

G1. Credit, 2 year-hours. Open to students who have completed Course D2.

G2. Credit, 2 year-hours. Open to students who have completed Course G1.

H1. Credit, 2 year-hours. Open to students who have completed Courses D3 and G1, and have completed or are taking Course F2.

H4. Credit, 2 year-hours. Open to students who have completed Courses D3 and G1, and have completed or are taking Course F2.

I1. Credit, 2 year-hours. Open to students who have completed Course AA.

I2. Credit, 2 year-hours. Open to students who have completed Course I1, and have completed or are taking Course J.

I3. Credit, 2 year-hours. Open to students who have completed I2, and have completed or are taking Education A2.

The hours of recitations and descriptions of the courses here listed will be found below.

The required courses in the College of Liberal Arts take precedence over elective courses.

Students who desire Music courses mainly for general cultural education are advised to take their work approximately in the following sequence: Courses C2, D2, F1, C3, D3, F2, C4, D4, F3. Students desiring to enter D3, F2, C4, D4, or F3, will consult the Dean of the School of Music before registering.

Students looking toward a degree in music should take their work in approximately the following sequence: Courses AA, B2, C2, D2, F1, B3, C3, D3, F2, G1 (C4 or G2 or D4), H1, H4. Such students will consult the Dean of the School of Music before registering.

Students who desire to qualify for work in public school and community music should take their work in approximately the following sequence: Courses AA, B2, C2, D2, F1, I1, B3, C3, D3, F2, I2, I3, C4 or G1. Such students will consult the Director of the Department of Public School and Community Music before registering.

SCHEDULE OF COURSES

AA. *Elementary Music Theory*—(Sight-singing, ear-training and harmony). Professors McConathy, Dodge and Beecher.

A. *Sight-singing*—Required of all students whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and

part-singing. Class divided into three graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. No grades given until subject is completed. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1. Beginners, Mon., Th., 4 to 5.
A2. Intermediate, Mon., Th., 12 to 12:30.
A3. Advanced, Tu., Fri., 3 to 4.

Text-books, The Methodist Hymnal and the Progressive Music Series. Miss Jones and Mr. Fouser.

B1. *Ear-training and Dictation*—Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chord and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Rudiments of Music, text-book, "Music Notation and Terminology," by Karl W. Gehrkens. First Section, Mon., Th., 9 to 9:30. Second Section, Mon., Th., 9:30 to 10. Mr. Fouser.

B2. *Ear-training and Dictation*—Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both major and minor modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic parts, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. First Section, Mon., Th., 10 to 10:30. Second Section, Tu., Fri., 10 to 10:30. Mr. Fouser.

B3. *Ear-training and Dictation*—Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appogiaturas, suspensions, anticipations. Mental modulation and transposition. Mon., Th., 11:30 to 12. Professor McConathy.

B4. *Ear-training and Dictation*—Harmonization of melodies at the key-board, including transposition to all keys. Key-board modulation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. Wed., 8. Professor McConathy.

C1. *History of Music*—A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Test at close of first and third quarters. Written examinations at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. First Section, Tu., 8; Second Section, Tu., 2; Third Section, Fri., 8; Fourth Section, Fri., 2. Mrs. Pfirshing.

C2. *History of Music*—Primitive music. Greek and Roman sources of Christian melody. Origin and evolution of polyphony. Medieval mass. Lutheran hymnody. German cantata and passion music. Bach. English church music. Congregational song. Folk-song. Musical element in medieval drama. Operatic initiatives. Dramatic music of the eighteenth century. Development of orchestra and of instrumental forms. Mozart, Haydn, Beethoven. Operatic reform, Gluck. Art song. Schubert and the romantic movement. Schumann, Berlioz, Liszt, Chopin, Wagner. Absolute and program music. Text-book, "History of Music," by Waldo S. Pratt. First Section, Mon., 2; Second Section, Mon., 3; Third Section, Th., 2; Fourth Section, Th., 3. Mrs. Pfirshing.

C3. *History of Music*—The development of music in correlation with the other arts.

First Semester—Origins. Artist and artisan. Early Christian art and plain song. Gothic art and polyphony. Greek drama in relation to monody. Renaissance art and literature in relation to dramatic music. Eighteenth century social and artistic parallels.

Second Semester—The perfected instrumental forms. Romantic movement in literature and art. Classic and Medieval and Teutonic tale. Myth and legend in opera. Nineteenth century literary and artistic influences. Gluck, Weber and Schumann. Program music (Berlioz and Liszt in orchestra). Absolute music (Brahms). Later nineteenth century art tendencies.

Text-book, "Evolution of the Art of Music," by C. Hubert H. Parry. Required reading from Oxford History of Music. Dictations. Topics prepared from reference library. Mon., 9:30. Mr. Garwood.

C4. *Esthetics and Criticism*—Music and life. Fusion of the ideal of the student into the practice of the musician.

First Semester—Exercises in writing criticism of concerts actually attended. Preparation of sample programs for choral festivals, orchestral and chamber concerts, piano, organ, violin and song recitals, and of descriptive program notes. Text-book, "Music and the Higher Education," by Edward Dickinson.

Second Semester—Music as a social force. The musician as teacher. Municipal music. Settlement work. Music in school, church and home. Reviews and discussions of important articles in current literature. The formation of musical organizations. Required readings. Students graded on prepared work. No text-book for second semester. Th., 10:30. Mr. Garwood.

C5. *Assigned Reading*—A systematic course of reading is outlined by the head of the history of music department, to include the philosophy of music, esthetics, criticism, biography, bibliography, and subjects having to do with the particular specialty of the student concerned. Hours to be arranged. Mr. Garwood.

D1. *Harmony*—First Semester—Scales, intervals, formation of triads and septchords, inversions and cadences. Sequences in the key; resolution of dissonant intervals; the dominant and diminished septchords sequenced around the key circle. Presented mostly in terms of the key board. Second Semester—Staff work based mostly on figured bass. Primary and secondary triads, the dominant and leading tone septchords. The inversions, with modulations to the five closely related keys. First Section, Mon., Th., 11:30. Second Section, Mon., Th., 11:30. Third Section, Tu., Fri., 11:30. Professors Dodge and Beecher.

D2. *Harmony*—Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms. First Section, Mon., Th., 8. Second Section, Mon., Th., 8. Third Section, Tu., Fri., 9. Fourth Section, Tu., Fri., 9. Fifth Section, Tu., Fri., 3. Professor Dodge.

D3. *Harmony*—Advanced work, based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. First Section, Wed., Th., 10:30. Second Section, Wed., Th., 10:30. Professor Lutkin and Professor Dodge.

D4. *Modern Harmony*—A general survey of the harmonic developments in modern music. An analytical and experimental study of extended modulation, modal writing and chromatic harmony. Gen-

eral reference books—Modern Harmony, by A. Eaglefield Hull and Manual of Harmony by Bernard Ziehm. Mon., 10:30. Professor Beecher.

E1. *Key-board Harmony*—Chord progressions, cadence formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

E2. *Key-board Harmony*—Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

F1. *Form and Analysis*—Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes, inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. First Section, Mon., 9. Second Section, Th., 9. Professor Lutkin.

F2. *Form and Analysis*—Salon music. Further study of Bach, Haydn, Mozart, Beethoven. The art song. Cantatas and oratorios. Mon., 10:30. Professor Lutkin.

F3. *Form and Analysis*—A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plain-song, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and the more modern masters. Study of symphonies and oratorios from full score. Fri., 11:30. Professor Lutkin.

F4. *Original Research in Form and Analysis*—The student will be required to make independent research into the form and artistic content of the great classic compositions, including chamber-music and orchestral composition. Score reading may be included. Hours to be arranged. Professor Lutkin.

G1. *Counterpoint*—Counterpoint in the various species in two, three, and four parts. First Section, Tu., Fri., 10:30. Second Section, Tu., Fri., 10:30. Professor Lutkin and Professor Dodge.

G2. *Counterpoint*—Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Tu., Wed., 11:30. Professor Lutkin.

G3. *Counterpoint*—Counterpoint in five and more parts. Canon by augmentation, diminution, inversion. Fugues in three and more parts. Double fugues. Mon., 2. Professor Lutkin.

H1. *Instrumental Composition*—Exercises in polyphony from the harmonic standpoint. Primary forms demonstrated on the blackboard, including applied harmony. Scoring for small orchestra. First Section, Mon., Wed., 3. Second Section, Tu., Th., 3. Professor Oldberg.

H2. *Instrumental Composition*—Continuation of primary forms. More extended movements for piano or strings, with more modern harmony. Score reading. Scoring for orchestra continued. Mon., Th., 4. Professor Oldberg.

H3. *Instrumental Composition*—The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Hours to be arranged. Professor Oldberg.

H4. *Vocal Composition*—Exercises in the application of both poetry and prose to musical forms. Hymn-tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Mon., Th., 11:30. Professor Lutkin.

H5. *Vocal Composition*—The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin.

H6. *Vocal Composition*—Fugal and double choruses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged. Professor Lutkin.

I1. *Public School Methods*—Purpose of Public School Music. Problems and methods in the primary grades; the intermediate grades; the grammar grades. Rote songs and how to teach them. The child voice. Monotones. From the song to notation. How to conduct the music-period. Sight reading. Tone thinking. Rhythm. Beating time. Individual singing. Song interpretation. Part singing. The changing voice. How to interest the larger boys. Musical appreciation in the grades. Supervision. Relation of supervisor to superintendent and grade teachers. Teachers' meetings. Graduation exercises. The place of the supervisor in the community. Mon., Th., 3. Professor McConathy.

I2. *High School Methods*—Organizing and conducting the high school chorus. Public performances. Music suitable for all occasions. High school orchestras and glee clubs. Harmony and musical appreciation courses in the high school. The relations of high school and college. High school credit for outside study of music under private teachers. Mon., Th., 8. Professor McConathy.

I3. *High School and Community Music*—The high school orchestra. The community orchestra. Practical orchestration. Orchestral conducting. Choral conducting. Study of the lists of choral selections for all occasions. Pageants; how to organize and direct them. Operettas, for children and for adults. Advanced work in the high school.

The course is essentially practical, students being required to arrange music for orchestra, and to conduct choral and orchestral music. Tu., Fri., 8. Professor McConathy.

J. *Elementary General Psychology*—Class room demonstrations and guidance to private observation; demonstration of apparatus and methods of experimental psychology; written exercises and experiments by members of the class; text-books, lectures and collateral reading. Four sections. This subject is taken in the College of Liberal Arts, where it is known as *Psychology A1*.

K1. *Normal Piano Methods*—Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class one hour each week. Practical teaching additional. Attendance at Children's Classes—see "P" under Schedule of Theoretical Classes. First Section, Tu., 1. Second Section, Fri., 1. Mrs. Haake.

K2. *Normal Piano Methods*—A systematic study of teaching material in the intermediate and advanced grades, including etudes, salon and classical literature. Wed., 3. Second semester. Mr. Haake.

L1. *English Poetry and Poetic Form*—Form—Lyric, epic, dramatic and sonnet. Thorough analysis of each form and their respective values to the musician. Content—Objective and subjective. Folk songs, ballads, madrigals, rondos. Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England

poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. First semester. Wed., 2. Mrs. Pfirshing.

L2. *German Language and Diction*—Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Songs of Schumann, Schubert, Franz, Brahms, and Liszt. Careful attention to strict meaning of words and phrases. Consideration of the classic and romantic schools of German poetry, and events in the lives of poets bearing upon the songs. Wed., 3. Mrs. Pfirshing.

L3. *French Language and Diction*—Practice in pronouncing vowels, single and combined, nasal tones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translation of words and phrases, and interpretation of poetic content of songs. Wed., 4. Mrs. Pfirshing.

L4. *Italian Language and Diction*—Correct pronunciation of all letters in Italian alphabet, and difficult vowel and consonant groups. A few of the most important elements of grammar to give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—La Bohême, Tosca, Madame Butterfly, Pagliacci, Aida and others. Italian pronunciation of Latin as used in Catholic church music. Individual attention given to interpretation of Italian works. Th., 1. Mr. de Salvio.

M. *Vocal Ensemble*—The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios. Special drill for voice students in quartette singing. Th., 2. Professor McConathy.

N1. *Instrumental Ensemble*—Piano duet playing for purposes of sight-reading and rhythmic feeling. One quarter only. Hours to be arranged. Professor Dodge.

N2. *Instrumental Ensemble*—Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed

instruments. One quarter only. Hours to be arranged. Professor Knapp.

N3. *Instrumental Ensemble*—Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N4. *Instrumental Ensemble*—Chamber-music and modern orchestral music. One quarter only. Hours to be arranged. Professor Knapp.

O. *Orchestra Ensemble*—The School of Music Symphony Orchestra and the Junior Orchestra. Required work for all violin, viola and violoncello students at the discretion of the Director of the Violin Department. Symphony Orchestra full rehearsal, Wed., 8 to 10 p. m. Symphony Orchestra supplementary rehearsal, Mon., 5 to 6. Junior Orchestra, Fri., 4:30 to 6. Professor Knapp.

P. *Children's Class Demonstration*—Classes of very young children in elementary ear-training, rhythm, notation and technic. Students in the second year of the course in Normal Piano Methods are required to attend this class as observers. Saturday forenoon. First Section 9; Second Section 9:45; Third Section 10:30; Fourth Section 11:15. Mrs. Haake.

R1. *Fundamental Principles of Art*—Fundamental principles underlying art expression; balance, rhythm, harmony. Composition of shape, tone and color. Practical application of these principles to everyday esthetic problems, illustrated by typical examples, and occasional lantern-slide lectures. Monthly field-trips to exhibitions and homes. Tu., Th., 3. Miss Skinner.

R2. *Laboratory Practice in Design and Color*—Laboratory exercises supplementary to R1. Hours to be arranged.

R3. *Historic Styles in Architecture, Furniture and Decoration*—The development of the dwelling, its decoration and furnishings, from primitive to modern times. Influence of historic upon twentieth century styles. Modern tendencies in house furnishing. Exterior environment. Lantern-slide illustrations, monthly field trips to homes and exhibitions. Open to students who have completed Course R1. Tu., Th., 4. Miss Skinner.

R4. *Advanced and Applied Design*—Laboratory exercises in continuation of study of art principles. Open to students who have completed R2 or who can pass an examination in the same. Hours to be arranged. Miss Skinner.

R5. *History of Painting and Sculpture*—First Semester—Early and Italian schools. Ancient art of Egypt, Greece, and Rome. Early Christian and Byzantine art; high renaissance; decadence.

Second Semester—German, Flemish and Dutch schools. Spanish, French, English and American schools. Illustrated by lantern-slides and photographs. Field trips to galleries and exhibitions. Open to students who have completed R1. Wed., 3 to 5. Miss Skinner.

R6. *Public School Drawing and Methods for Elementary Schools*—Drawing from nature and objects; principles of perspective; light and shade. Methods in drawing for elementary schools. Fri., 2 to 4. Miss Skinner.

R7. *Public School Drawing and Methods for High Schools*—Advanced drawing and composition in charcoal and water-color. Methods in drawing for high schools. Open to students who have completed R6 or its equivalent. Hours to be arranged. Miss Skinner.

S1. *Folk Dances and Games*—A graded course in folk dancing for age groups.

Course in mass and simple team games—graded.

A study of types of games and types of boys and girls—results to work for, etc.

Direction of work at playgrounds and social centers. Hours to be arranged. Under the direction of the School of Oratory.

S2. *Extemporaneous Speaking—Two hours.* A study of public address, with platform practice in small class sections. A study of the principles underlying effective speech construction and presentation. Hours to be arranged. Under the direction of the School of Oratory.

S3. *Pageantry*—Research work in developing different themes in pageantry. The Historical Pageant; the Shakespearian Pageant; the Greek Pageant; class committees for plans and research; presentation of material. A Shakespearian and a Greek Pageant are developed and presented by the class. Hours to be arranged. Miss Lamkin. Under the direction of the School of Oratory.

SUMMER SCHOOL

Each year a Summer School of Music is held for six weeks, which offers opportunity for instruction in piano, organ, violin, violoncello, voice, and theoretical subjects. Two courses are offered:

1. Course in Normal Piano Methods, which includes information regarding various systems of instruction, with estimates of their relative values. A large number of teaching pieces and technical

studies are critically examined, and suggestions given as to their most effective use. Definite and well-tested methods are outlined both for beginners and advanced pupils. The course also includes harmony, form, analysis and history of music.

2. Course in Public School and Community Music, which covers the outlines of the regular winter sessions. In addition to the regular class lessons, each class studying the work of certain specified grades, general sessions are held covering the work of the entire school grades. This plan makes it possible for every student to obtain a working knowledge of the outlines for all grades and at the same time cover the work of the regular winter courses.

Credits in the regular courses—Course I (Applied Music) and Course V (Public School and Community Music)—may be acquired in the summer school. The summer classes are so arranged as to equal a full semester's work.

By attending two summer sessions it is possible to do an entire year's work, in any of the following subjects: Sight-singing, ear-training, harmony, musical history, piano normal methods and public school music methods.

The amount of work that may be taken, and the grouping of subjects, will be determined by consultation with the proper authorities.

History of music, form and analysis, public school methods, and advanced harmony also receive credit in the College of Liberal Arts.

As a rule, about one-half of the regular faculty is in attendance at the summer session.

The Summer School of 1918 will begin on Monday, June 24, and close on Saturday, August 3. A special bulletin issued in March, 1918, will give complete information, and will be mailed upon application to any address.

Methods of Instruction

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real

advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, but not to the exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight reading is necessary before the course is entered. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two manual and one three manual, also two reed organs of two manuals and pedals; and provision is made for pedal piano practice. Use is also made of organs in local churches.

VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil produces tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian. Classes L1 to L4 (pages 36 and 37) are valuable accessories to the private lessons in voice, and are required work for students in regular courses. They are recommended to special students as well.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

SIGHT-SINGING, EAR-TRAINING, AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects were greatly extended. All students registering in the regular courses are required to pass examinations in them in order to complete their credits for graduation. No system of musical education which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse.

The prescribed work in keyboard harmony in small classes is highly practical. Through visualization and the muscular sense the student thinks his harmony in terms of the keyboard, hears the actual sounds and progressions, and at the same time is required to analyze the same.

In the general classes, where the staff work is done, special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

COUNTERPOINT, CANON, AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

COMPOSITION AND ORCHESTRATION

Instruction is given both in classes and by private lessons. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by

the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes H1 to H6. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

The presence of a large Symphony Orchestra of some seventy players, and a smaller orchestra of about half that number, holding weekly rehearsals, gives unusual opportunity for the study of orchestral effects and for the trying out of original compositions.

HISTORY OF MUSIC

This subject covers four years, details of which may be found on pages 32 and 33—Classes C1 to C5.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail, while in the fourth year criticism and esthetics are introduced and the larger aspects of musical history are considered. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second, third and fourth year classes.

CHORUS AND CHOIR-TRAINING

In the various classes an analytical study is made of hymn-tunes of various styles and epochs, and of standard anthems and oratorios. Drill work is given in the technique of conducting; and the numerous choral and orchestral rehearsals that are held throughout the year give ample opportunity for observational study of the methods of skilled and experienced conductors.

ENSEMBLE, SIGHT-READING, AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity

for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with the School of Music Symphony Orchestra.

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra, and for those less advanced there is provided the Junior Orchestra; the former numbering over seventy players, and the latter about thirty-five. Standard overtures and symphonies are studied and publicly performed, and advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix, page 89.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, cantatas, oratorios, etc., is taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of several great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

PUBLIC SCHOOL METHODS

Every phase of school music work, from the primary grades through the high school, is treated in detail and the problems that may arise are thoroughly discussed. An especial emphasis is placed on the more recent developments in high school music. In the third year of the course, in addition to a careful consideration to the methods of presenting harmony, musical appreciation, history, applied music, etc., in the high school, the course includes a study of the

many details of community music, such as organizing and conducting choral societies, and orchestras, and the giving of operettas, cantatas, pageants, community singing events, etc.

Orchestrating piano accompaniments of choral works for high school purposes is part of the course, and the students have opportunity for conducting these arrangements with chorus and orchestra.

The aim of the course is to prepare the student to take a leading part in all the musical activities in the school and community, and to enable him to meet the requirements of his work in the most efficient manner.

ART AND PUBLIC SCHOOL DRAWING

The purpose of the training in the Art Department is twofold. First, the development of appreciation and right standards of taste through the study of the principles and history of art, supplemented by field-trips to museums, art exhibitions and homes. Especial emphasis is placed upon the application of art principles to environment in dress, home and town. The home, in its historical and esthetic aspects, is studied in detail, and with relation to modern conditions. An adequate survey of the various schools of painting and sculpture is made, with a study of historic influences and especially of the esthetic qualities of the work of individual artists and schools.

Secondly, studio practice in the various forms of art expression is offered, covering elementary and advanced problems in design and color; perspective principles and their application in nature and object drawing, water color and charcoal; also elementary and advanced public school drawing methods.

Diplomas and Certificates

Upon the recommendation of the faculty, diplomas will be issued to students completing Course I, II, III or IV, and certificates to those completing the second or third year of Course I, II, or III, or the second year of Course IV. Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence at least one academic year. The fee for the diploma is $10.00 and for the certificate $5.00.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the School and can creditably perform a program in their specialty, a Certificate

of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what in the opinion of the faculty would be a satisfactory equivalent.

To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
Two selections from more modern composers

To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

Fees and Expenses

All fees are for the year 1917-1918 and are subject to change in subsequent years. Revised rates are given each year in advance in the annual catalog of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

On pages 65 and 66 will be found varying estimates of a year's expenses. These will be found of assistance to the prospective student in planning his work.

Attention is called to the fact that a number of separate charges which were formerly made to students in regular courses—the registration fee, the incidental fee, the Evanston Musical Club concert tickets, the analysis music rental fee, and the resident nurse fee—are now discontinued as separate items. The privileges and ser-

vice comprehended by them still exist, and are embraced in the all-inclusive Theory Fees of the various courses.

COURSE FEES

The theory fees below, in Courses I, II, III, IV and V, cover the subjects mentioned in any one year of a course. If the fee is paid for registration in one year of a course and the student desires to make up back work in which he is deficient, additional fees are charged.

Matriculation Fee—A matriculation fee of five dollars is charged to those entering a regular course or any theoretical classes. It is paid but once.

I. *Course in Applied Music*—A theory fee of thirty dollars a quarter is charged together with the fee for one study in the table of Major Study Fees, see pages 50 and 51. Charges for additional studies, if any, are taken from the table of Special Student Fees, see pages 52 and 53. Students registering for any of the Classes I or J are charged $10.00 additional for each; Classes K1 or K2, $5.00 additional; Classes L1, L2, L3, or L4, $7.50 additional.

II. *Courses in Applied Music*—Fees the same as for Course I.

III. *Course in Theory and Composition*—Fees the same as for Course I. Additional subjects in private lessons, if any, are taken from the table of Special Student Fees, pages 52 and 53.

IV. *Course in Public School and Community Music*—A theory fee of forty dollars a quarter is charged in addition to the fees for private lessons in voice or piano as in the table of Major Study Fees, see pages 50 and 51. An additional study, or one lesson a week only in the single study, if such reduced work is permitted, will be charged from the table of Special Student Fees, see pages 52 and 53. The theory fee covers the subjects in any one year of the course, and additional fees will be charged if subjects scheduled in other years are taken in addition.

V. *Course in Principles, History, and Practice of Art and in Public School Drawing*—Ten dollars a quarter, and a Laboratory Fee of one dollar a quarter for each of the Classes R2 and R4.

MAJOR STUDY FEES

The fees in the following table cover the private lessons of students who are registered in one of the regular courses and who pay the full theory fee for such course. If the student takes more than one subject in practical music, as for example, Piano and Voice,

additional fees are charged as in fees for special students. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

Piano

Private Lessons	Two lessons a week
Arne Oldberg	$50.00
Victor Garwood	42.00
Carl M. Beecher	37.00
Charles J. Haake	37.00
Margaret Cameron	30.00
Hila V. Knapp	30.00
Louis N. Dodge	30.00
Gail M. Haake	30.00
Nina S. Knapp	23.00
Lura M. Bailey	23.00
Stanley Martin	21.00
Elizabeth Shotwell Burger	21.00

Voice

G. A. Grant-Schaefer	$50.00
Alta D. Miller	42.00
Walter A. Stults	37.00
Rollin M. Pease	33.00
Myrtle Hatswell-Bowman	26.00
Clare L. Hansel	21.00

Violin

Harold E. Knapp	42.00
Julia S. Marshall	30.00
Alfred G. Wathall	21.00

Violoncello

Day Williams	30.00

Organ

John Doane		37.00
One lesson a week	$25.00	
Stanley Martin		25.00
One lesson a week	15.00	

Composition

Arne Oldberg	50.00
Carl M. Beecher	37.00

FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length.

Registration Fee—The fee for registering a Special Student or a Partial Course Student is one dollar each quarter.

Incidental Fee—An incidental fee of fifty cents a quarter is charged, entitling them to admission to the two concerts of the Artists' Series which are given each quarter.

Piano	Each Week	
Private Lessons	One	Two
Arne Oldberg	$33.00	$60.00
Victor Garwood	28.00	50.00
Carl M. Beecher	25.00	45.00
Charles J. Haake	25.00	45.00
Margaret Cameron	20.00	36.00
Hila V. Knapp	20.00	36.00
Louis N. Dodge	20.00	36.00
Gail M. Haake	20.00	36.00
Nina S. Knapp	15.00	27.00
Lura M. Bailey	15.00	27.00
Stanley Martin	13.50	25.00
Elizabeth Shotwell Burger	13.50	25.00
Elizabeth Brown Baird	11.00	20.00
Electa L. Austin	11.00	20.00
Mark E. Wessel	9.00	16.00
Voice		
G. A. Grant-Schaefer	33.00	60.00
Alta D. Miller	28.00	50.00
Walter Allen Stults	25.00	45.00
Rollin M. Pease	22.00	40.00
Myrtle Hatswell-Bowman	17.00	31.50
Clare Livingston Hansel	13.50	25.00
Margaret Fabian	11.00	20.00
Violin		
Harold E. Knapp	28.00	50.00
Julia S. Marshall	20.00	36.00
Alfred G. Wathall	13.50	25.00
Edna Macdonald	9.00	16.00

Violoncello	Each Week	
Private Lessons	One	Two
Day Williams	20.00	$36.00
Organ		
John Doane	30.00	45.00
Stanley Martin	15.00	27.00
Theory and Composition		
Arne Oldberg	33.00	60.00
Carl M. Beecher	25.00	45.00
Louis N. Dodge	20.00	36.00

FEES FOR PARTIAL COURSES

Students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under Course Fees, will pay the following fees each quarter, in addition to the Registration Fee and the Incidental Fee mentioned on page 52. Detailed information regarding the Classes named may be found on pages 30 to 39.

One hour a week (Classes B1, B2, B3, B4, C1, C2, C3, C4, D4, F1, F2, F3, G3, M)	$ 5.00
Two hours a week (Classes A, D1, D2, D3, G1, G2)	8.00
Three hours a week (combination of above classes)	11.00
Four hours a week (combination of above classes)	14.00
Classes E1, E2	3.00
Classes I1, I2, I3, J	10.00
Classes K1, K2	5.00
Classes L1, L2, L3, L4	7.50
Class N1	5.00
Classes N2, N3	10.00
Classes R1 to R7:	
One class a week	5.00
Two classes a week	8.00
Three classes a week	11.00
Physical Culture	2.50
Children's Elementary Piano Classes (P)	5.00

Composition Classes (H1 to H6), rates to be arranged.

PRACTICE FEES

Piano Practice:	
One hour a day for nine weeks	$ 3.00
Two hours a day	6.00
Three hours a day	9.00
Four hours a day	12.00

Three-manual Pipe Organ (including blowing) 40 cents an hour.

Two-manual Pipe Organ or Reed Organ (incuding blowing) each hour of daily practice, a quarter.....$10.00

REFUNDS

Private lessons falling on legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional absence due to illness or other causes. If due notice is given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later quarter, or the loss will be divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

No application for a refund will be considered unless made before the close of the quarter for which the fee was paid.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

UNIVERSITY NOT RESPONSIBLE FOR PERSONAL LOSSES

The University is not responsible for the loss of any personal property belonging to any of the students in any building owned by the University, whether the loss occurs by theft, fire, or an unknown cause.

General Statements

MUSICAL LIBRARY

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard

overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS

REGULAR EXAMINATIONS are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

SPECIAL EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *special examination* for the same item of credit.

SPECIAL EXAMINATIONS for credit in vocal or instrumental music are required of students in Public School and Community Music, whose instruction in those subjects has been elsewhere than in the School of Music.

The fee for a special examination is $2.00.

GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that

subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theoretical classes.

ABSENCE FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

Students absenting themselves from the last recitation in any subject before a recess, or the first recitation in any subject after a recess, will be charged with a double absence in each instance.

PREPARATORY AND CHILDREN'S DEPARTMENT

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons a week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparation for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for Special Bulletin.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is one of the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted during the winter season in a temperature approximating that of summer. This room is used for the four Chicago North Shore Music Festivals and for the principal events of the Commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students in the School of Music, and a fee of $2.50 a quarter is charged to Special Students.

Hours for Women

Corrective Gymnastics—Daily except Saturday, 8; Mon., Tu., 9; Wed., Fri., 11; Tu., Fri., 2.

Swedish Gymnastics—Beginning classes, Tu., Th., 9; Tu., Th., 11; Wed., Fri., 9. Advanced classes, Mon., Wed., 2.

Dancing—Beginning classes, Th., 11, Fri., 10. Intermediate classes, Mon., 9. Advanced classes, Mon., 10, Wed., 10.

Fencing—Tu., 11.

Track Athletics—Tu., 11.

Swimming—Beginners, Mon., Th., 9 to 12, 3 to 4. Advanced, Mon., 4 to 5. Normal class, Th., 4 to 5.

Sports—Hockey, Basketball, Baseball, Track athletics, Volley ball, Wed., Fri., 3 to 4; Sat., 10 to 12.

Tennis—Hours to be arranged.

Hours for Men

Gymnasium—Monday, 11:30 to 12:30; 3 to 6. Tuesday, 9 to 10; 3 to 4; 5 to 6. Wednesday, 11:30 to 12:30; 4 to 6. Thursday, 9 to 10; 3 to 4; 5 to 6. Friday, 11:30 to 12:30; 4 to 6. Saturday, 2 to 6.

Swimming Pool—Hours to be arranged.

Exercising Room—9 to 6 daily.

SCHOOL OF MUSIC SYMPHONY ORCHESTRA

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over seventy, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner, Weber and Dvorak have been most effectively performed. The programs of the past season are given on page 89.

The orchestra not only supplies the College community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior string orchestra of thirty-five members gives orchestral experience to young students, and prepares them for the larger orchestra.

CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $2.50 is charged University students. Two concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts.

THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of thirty selected voices from the advanced vocal students of the school for the cultivation of the rare art of unaccompanied choral music. The repertoire of the choir includes music both sacred and secular from the great medieval compositions of Palestrina, Orlando di Lasso and Bach, to such modern masters of choral writing as Elgar and Bantock. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization

is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

THE UNIVERSITY GLEE CLUB

The University Glee Club gives opportunity to young men for drill and experience in maennerchor singing. It is a student organization and comes under the jurisdiction of the College of Liberal Arts.

THE CHICAGO NORTH SHORE MUSIC FESTIVAL

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The eighth festival of the series was given in the week of May 28 to June 2, 1917. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. Famous symphony orchestras are engaged and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of the Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking.

So generously have these festivals been patronized that they have been able to more than pay expenses despite their magnitude.

The principal choral works thus far given include Handel's Dettingen Te Deum, Judas Maccabaeus, Messiah, Mendelssohn's Elijah (twice), Saint-Saens' Samson and Delilah, Verdi's Manzoni Requiem Mass, Elgar's Caractacus, Dream of Gerontius, Bantock's Omar Khayyam, Pierne's The Children's Crusade, St. Francis of Assisi, Haydn's Creation, Hamilton Harty's Mystic Trumpeter, Berlioz' Damnation of Faust, Wolf-Ferrari's La Vita Nuova, and Sullivan's Golden Legend.

The next festival will take place the last week of May, 1918. For program of last festival, see page 81.

STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Fifty-four student recitals were given in the past year.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past nineteen years it has presented, with the assistance of various members of the faculty, practically all of the most important compositions having to do with solo string instruments or such instruments in combination with the piano. Trios, quartettes, quintettes, sextettes and septettes, with and without piano, by the great classicists Handel, Haydn, Mozart, Beethoven and Brahms have been numerously represented; while the great romanticists Schumann, Schubert, Mendelssohn and Dvorak have received generous attention. The French composers have been represented by Franck, Godard, St.

Saens and Debussy; the Russian by Borodin, Liadow, Rubinstein and Tschaikowsky; the Scandinavian by Gade, Grieg and Svendsen; and the Italian by Sinnigaglia and Wolf-Ferrari. The American composer has not been neglected, works by Charles Elander, Arthur Foote, Harold E. Knapp, Arne Oldberg, Daniel Protheroe, Albert G. Wathall and Adolph Weidig being included. Such rarely heard works as the Beethoven Quintette for piano, oboe, clarinet, French horn and bassoon; the Oldberg Quintette for the same combination; the Herzogenberg Quartette for wood-wind; and the Brahms Trio for piano, violin and waldhorn have also been performed.

Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

ARTISTS' SERIES

Ten years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For programs of the past season see Appendix, pages 84 and 85.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given

on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the forty or fifty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

PIANOS AND ORGANS

The Mason & Hamlin and the Cable pianos are used in the School of Music for teaching and practice purposes, and for all concerts and recitals. The School uses seventy-four instruments, in grands and uprights.

A Casavant three-manual pipe organ, a Pilcher two-manual pipe organ, two three-manual Mason & Hamlin reed organs and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

For Men

The new dormitories on the North Campus are models of beauty, comfort, and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year is from $90.00 to $150.00. Housed in one of the dormitories a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in privates families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

For Women

Women students not residing at their own homes in Evanston may live at such houses only as are formally approved by the Dean of Women. A list of such houses may be had on application to the Secretary of the School of Music. Under no circumstances are non-resident women permitted to live in other than approved houses or to change their places of residence during the school year without previous permission of the Assistant to the Dean of Women for the School of Music.

The price of room and board averages about $8.25 a week.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts, and for a very limited number of students of the School of Music whose general education is of college grade. Application must be made to the Dean of Women, Willard Hall, at least six months in advance.

Other dormitories for women are Pearsons Hall and Chapin Hall which are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. Thus the expenses of living are materially reduced. It is usually necessary to make application for admission to Chapin or Pearsons Halls several months in advance, as accommodations there are in great demand.

In recent years the Halls mentioned above have been insufficient to provide for all women students not living in their own houses, and additional accommodations have been secured by approving houses under private management. While these are reserved for students, the University takes no responsibility for them other than to assure itself that they are suitable places for students to live and that University regulations are complied with.

Women students are not permitted to room in the same houses in which men students reside.

All women students of the University come under the jurisdiction of the Dean of Women, especially as regard conduct and living arrangements.

HEALTH PROTECTION

Oversight of the health of all non-resident women students of the School of Music is exercised by a trained nurse, who visits the dormitories and boarding houses occupied by them, giving attention to the general sanitary conditions of the house as well as to the health of the women. It is her aim to guard against the necessity for calling a physician, but she sees that no young woman needing attention is neglected. In case of illness she is consulted before a physician is called, except in cases of emergency. By this provision, much may be saved to the young women in physicians' charges.

In the case of men students the college physician attends them in case of need, and has oversight of the sanitary conditions under which they live.

There is no charge for the services either of the nurse for the women or of the college physician in the case of men to students paying the full theory fees. Special students and students paying partial theory fees are subject to a charge of one dollar a quarter covering this service.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, and as a supplement to the table of quarterly fees on pages 49 to 54, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Courses I or II:

To a Piano Student	Minimum	Maximum
Theory Fee	$120.00	$120.00
Piano Lessons, two a week, at the reduced fee granted to regular students	84.00	200.00
Piano Practice, 3 hours daily	36.00	36.00
Text-books, Sheet Music, etc. (estimated)	15.00	15.00
Total	$255.00	$371.00
To a Vocal Student		
Theory Fee	$120.00	$120.00
Vocal Lessons, two a week, at the reduced fee granted to regular course students	84.00	200.00
Vocal Practice Room with use of piano, 3 half-hour periods a day, $4.50 a quarter	18.00	18.00
Text-books, Sheet Music, etc. (estimated)	15.00	15.00
Classes in Language and Diction	30.00	30.00
Total	$267.00	$383.00

To a Violin Student

Theory Fee	$120.00	$120.00
Violin Lessons, two a week, at the reduced fee granted to regular course students	84.00	168.00
Violin Practice Room, 4 hours daily	16.00	16.00
Text-books, Sheet Music, etc. (estimated)	15.00	15.00
Total	$235.00	$319.00

To an Organ Student

Theory Fee	$120.00	$120.00
Organ Lessons, one a week, at special rate	60.00	100.00
Organ Practice, one hour daily	40.00	70.00
Text-books, Sheet Music, etc. (estimated)	15.00	15.00
Total	$235.00	$305.00

An estimate for a student in the Course in Public School and Community Music is as follows:

	Minimum	Maximum
Theory Fee	$160.00	$160.00
Vocal or Instrumental Lessons, two a week at the reduced rate granted regular course students	84.00	200.00
Practice, 3 half-hours to 3 hours daily	18.00	36.00
Text-books, Sheet Music, etc. (estimated)	15.00	15.00
Total	$277.00	$411.00

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

The above estimates include five hours study in the College of Liberal Arts; but any additional studies there or in the School of Music are charged at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography,

serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be obtained by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in housework. For several years past there have been more calls for such student help than could be supplied.

It is not practicable to negotiate for such places by correspondence. The student therefore should be in Evanston a week or two before the opening of school, and pursue the matter in person.

It is not wise to come to Evanston without money in hand to pay tuition, and one should not expect to make more than room and board by work.

The College Y. M. C. A. and the College Y. W. C. A. conduct free employment bureaus for students, and their respective secretaries may be addressed or consulted personally.

MUSICAL EMPLOYMENT BUREAU

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are cordially invited to utilize it if they desire the School to assist them in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the

teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

MISCELLANEOUS INFORMATION

Students are required to register in the office of the School of Music at least one week before the close of each quarter on the proper blanks furnished for the purpose.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Students are not permitted to change their registration, nor to reduce the amount of work originally planned without the consent of their advisers and the Dean of the School. This refers both to lessons and to practice hours.

Students not living at their own homes must do their practicing in the School of Music buildings, in rooms assigned to them by the Secretary, the number of hours per day to be decided by the student's

adviser. Exceptions to this rule may be granted only by consultation with the Dean.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $45.00 a semester. More than one study costs the full tuition of $75.00 a semester. Other small fees in addition.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.

The Summer School Bulletin and the School Announcement are issued in April and July respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary

PETER CHRISTIAN LUTKIN,
Dean

Register of Students, 1916-1917

POSTGRADUATES

Arnold, Frances Elizabeth..Chicago
Bailey, Lura Mary.....Evanston
Brown, Elizabeth .....Evanston
Carter, Gertrude .....Evanston
Falcon, Myrtle Nightingale..
.....Evanston
Farmer, Gwendolyn.....Vandalia
Greig, Clarissa Ella.....Evanston
Harbaugh, Bertha Florence...
.....Highland Park
Henke, Mary Mulfinger.....Chicago
Maze, Frances .....Peru
Rood, Mildred Elizabeth..Evanston
Saurer, Harold Dale.....Evanston
Vincent, Esther Hayes.....Evanston
Wessel, Mark Ernest.....
.....Coldwater, Mich.

IN REGULAR COURSES

Adkins, Jessie Louisa.Elkhorn, Wis.
Aeilts, Johanna Amelia.....
.....Little Rock, Iowa
Allison, Julia.....Cherokee, Iowa
Ammerman, Muriel Lucile..
.....Rock Island, Ill.
Anderson, Gladys Antoinette.
..... Evanston
Anderson, Mabel Aleda Caroline...Champion, Alta., Canada
Anderson, Minnie McKenzie.
.....Chicago
Andrews, Anne .....Evanston
Anschuetz, Ralph Frederick.
.....St. Louis, Mo.
Armstrong, Susannah Winifred
..... Glencoe
Arnold, Ethel F.....Somerset, O.
Arnold, Roger.....Glen Ellyn
Ashbaucher, Herman Godfrey
.....Bluffton, Ind.
Atkinson, Anna .....Astoria
Austin, Ruth W. Blakelock.Chicago
Bacon, Ernst Lecher.....Chicago
Bader, Ruth .....Fremont, Neb.
Baker, Carrie Margaret.....
.....Maryville, Mo.
Balcar, Hedwieg Martha....
.....Monticello, Ia.
Barker, Josephine....Delavan, Wis.
Barnes, Eleanor Louise.....Atlanta
Barras, Irene Alpha.....
.....Escanaba, Mich.
Bell, Gladys Marilla.....Harvard
Beery, Leon Felix.....Elgin
Bervin, Isaac....Bellingham, Wash.
Birk, Anne.....Michigan City, Ind.
Blair, Mary Constance.....Winslow
Board, Dorothy Randall..Evanston
Bohling, Adele Eugenia.....Pontiac
Bollman, Florence Rhea.....
.....Sturgis, Mich.
Brace, Elsie May.Kansas City, Mo.
Bradbridge, Violet Aileen....
.....Hutchinson, Kan.
Bradford, Lois Ruth.....Evanston
Bradley, Eleanor.....Wilmette
Brady, Irma Cecelia.Evansville, Ind.
Brady, Nelle Edna....Salina, Kan.
Brant, Ada Ellouise.....Chicago
Braughton, Lois Marie.....
.....Lake View, Ia.
Bray, Harriet Frances...Waukegan
Briel, Marie Elizabeth.....Peru
Brobst, Myrtle Mae.....Freeport
Brooks, Katherine Mary...Robinson
Brown, Edith Tilroe.....Du Quoin
Brown, Obera Emily...Atlantic, Ia.
Brown, Ruth Evelyn.Chelsea, Mass.
Brown, Ruth Lillian.....Chicago
Brummitt, Mary Helen.....
.....New Carlisle, Ind.
Buck, Mildred.....Audubon, Iowa
Burkett, Josephine Eleanor...
.....Warsaw, Ind.
Burroughs, Cecil Amy.....
.....Plainville, Kan.
Burton, Lendorris.....Chicago
Burwash, Elvira Theresa Jane
.....Chicago
Busby, Lois.....Rose Hill, Iowa

Butterworth, Florence Myrtle. ..... Sedalia, Mo.
Byxbee, Beatrice .....Evanston
Calkins, Lucile Loring.....Chicago
Carney, Dorothy Delight...Steward
Carringer, Jane Marie....Evanston
Carson, Harold Paul.....Olney
Carstens, Blondena Hazel... .....Davenport, Ia.
Caywood, Mary Ruth..... .....Everett, Wash.
Cedargreen, Mae Elvera.... .....Clinton, Ia.
Charleston, Thurman Fred... .....Marshall, Mo.
Chessman, Dorothy Grace....Byron
Cieslak, Joseph Stanley....Evanston
Clapp, Maurine .....Evanston
Coatsworth, Lucille Frances..Galena
Cohn, Minnie .....Chicago
Coleman, John Spurgeon..... .....Halstead, Kan.
Conn, Ardath.....Wayne, Neb.
Corkill, Milchrist Rowena...Galva
Cox, Dorothy .....Glencoe
Craven, Isabel Neona.Kadoka, N. D.
Crissey, Florence Eunice..... .....Janesville, Wis.
Criswell, Emory.....New Boston
Cuba, Lillian Irene..Schuyler, Neb.
Curry, Irma Loraine.....Streator
Datson, Florence..Painesdale, Mich.
Dawson, Milley Blanche..... .....Grant City, Mo.
Defty, Dwight Sparks..... ..... Phoenix, Ariz.
Deutsch, Esther Madeline.... .....Wausau, Wis.
Dickman, Leona Emma..... .....Plainview, Minn.
Dickson, Gail.Indiana Harbor, Ind.
Divine, Mabel Adelle.....Sycamore
Dresskell, Miles Augustus... .....Key West, Fla.
Dubs, Rene Martha.....Barrington
Dunlap, Mary.....Hereford, Tex.
Eddy, Martha Isabelle.....Evanston
Eek, Lauris .....Muskegon, Mich.
Endsley, Helen Gertrude..Evanston
Ericson, Edith Marguerite.Evanston
Erikson, Alma Josephine..... .....Story City, Ia.
Erlewein, Perdita .....Chicago
Etzel, Gretchen Sybil..... .....Clear Lake, Ia.
Fabian, Margaret.....Evanston
Fairbanks, Nina Marie..... .....Charles City, Iowa
Fargo, Dorothy Marilla..... .....Lake Mills, Wis.
Farnham, Alice Alberta..... .....Antigo, Wis.
Ferry, Neva Irene.....Cushing, Ia.
Finney, Anne K.....Evanston
Fisch, Mildred Elizabeth.... .....Windom, Minn.
Fitschen, Esther Viola.Olivia, Minn.
Fisher, Frances M.....Evanston
Felt, Constance .....Chicago
Felt, Harriet V.....Chicago
Foberg, Selma Marie..Topeka, Kan.
Ford, Marguerite Dewey..Oak Park
Foster, Elinor.....Evanston
Fouser, Charles Elliott.....Harvey
Fratt, Gertrude Jane..Racine, Wis.
Freeman, Marguerite Maryetta .....Clear Lake, Ia.
Frey, Kathryn.....De Pue
Gabel, Nina Almira.....Sycamore
Ganschow, Theodore Frederick .....Wells, Minn.
Gaskill, Cora .....Joliet
Genung, Elinor Sprague..... ..... Amherst, Mass.
Gilbert, Margaret .....Oak Park
Glanville, Gail .....Stockton
Gohn, Florence Mae.Rochester, Ind.
Gohn, Vera Genevieve..... ..... Rochester, Ind.
Goodall, Florence Adeline... .....Rockford, Ia.
Goodman, Grace Estelle..... .....South Bend, Ind.
Goodsmith, Marion .....Chicago
Grandland, Florence Mildred .....Maywood
Greene, Mildred .....Galena
Grenoble, Mary Elizabeth.....Lena
Griffin, Marie Grace.....La Salle
Gunderson, Agnes Elvira.... ..... Crookston, Minn.
Gwin, Sarah Hughes.Grenada, Miss.
Hamlin, Hattie Lloyd.....Chicago
Hammer, Edith Iona.Kellogg, Idaho
Hanney, Virginia .....Chicago
Hanson, Mabel Grace.Fertile, Minn.

Harsch, Wilhelmina Rosina..
.....Council Bluffs, Ia.
Hart, Lelah Velma.....
.....Minneapolis, Kan.
Haskins, Jeane Elizabeth...Chicago
Hatch, Bessie .....Timewell
Hawkinson, Mabel..Virginia, Minn.
Hayes, Winifred Terese.....
.....Chisholm, Minn.
Heddles, Catherine Virginia..
.....Paonia, Colo.
Helfrich, Gladys Barbara....
.....Elkhart, Ind.
Henry, Mabelle.....La Porte, Ind.
Herbert, Hortense B..Murphysboro
Herzog, Marie Louise.....Chicago
Hintz, Mary Marguerite.....Dixon
Hixon, Helen Grace.....
.....Crown Point, Ind.
Holden, Mercedes Davis....Chicago
Holbrook, Eleanor Frances.Chicago
Horrie, Doris Eylene.....Flanagan
Hoss, Wendell Engstrom...Evanston
Hughes, Elizabeth Rosalind.Chicago
Hughes, Mary Angeline....Chicago
Hunter, Frances .....Kankakee
Jacoby, Ella .....
.....Saskatoon, Sask., Canada
Jakes, Edna Frances.....
.....W. Lafayette, Ind.
Jelleff, Margaret Belle.....
.....New London, Wis.
Johnson, Carolyn....Waterloo, Iowa
Johnson, Mabel Margaret....
.....Longmont, Col.
Johnson, La Moyne....Rockford, Ia.
Johnson, Myrtle Viola..Fargo, N. D.
Johnston, Ben Evanson.....
.....Chesterton, Ind.
Jones, Dora May.....Evanston
Kaiser, Mildred Julia.....Chicago
Kennedy, Opal Corinne.....
..... Chanute, Kan.
Kerr, Dorothy .....Chicago
King, Charlotte .....Ovid, Mich.
Kinsey, Esther Eloise.....Chicago
Kirkpatrick, Mary .....Clayton
Kisch, Harriette Marie....Evanston
Kistler, Sarah Katharine.Akron, Ind.
Knight, Alice Genevieve..Rockford
Kniseley, Bertram Fair.....
.....Checotah, Okla.
Knudsen, Mathilde Emmy...
..... St. Charles
Kreekov, Milia .....Evanston
Kroencke, Mabel Anna.....
.....Colecamp, Mo.
Kuehl, Clara Elsie.....Chicago
Kuhn, Myra Alice....West Chicago
Lacy, Leonainie Marie.....
.....Rocky Ford, Col.
Latimer, Ann .....Chicago
Langan, Ruby Van Marter..
.....Punxsutawney, Pa.
Lawrence, Lillian Magdalene
.....Chicago
La Violette, Wallace Wesley.
.....Spokane, Wash.
Lees, Lineta Elmina.....Elgin
Le Moon, Lola.....Chicago
Lichtfield, Helen Dorothy.Waukegan
Lindahl, Alma Charlotte.....
.....Crystal Falls, Mich.
Long, Robert Clifton.....
.....West Lafayette, Ind.
Loveless, Clifford Page.....
.....Worthington, Minn.
Loy, Sylvia .....Streator
Lund, Mildred Winnifred...Moline
Lundberg, Hilda Christeen..
.....Clarkfield, Minn.
Lynch, Kathrine Marie.....
.....Rockwell City, Ia.
Lyndon, Madeline .....Chicago
Mack, Edith Madaline.....Chicago
Manker, Elizabeth .....Chicago
Manley, Ruth Viola.....Harvard
Manning, Lura .....Evanston
Marburger, Victor Reginald.
.....Ludington, Mich.
Marquardt, Reuben A.....Evanston
Martyn, Helen Bernice.....
..... Wabasha, Minn.
Masters, Gladys Anna.....Chicago
Matthias, Dorothea..Maquoketa, Ia.
Matson, Nettie.....Taylor, Wis.
Maurer, Edith Estelle...Collinsville
May, Mabel .....Chicago
McClanahan, Richard Harold
..... Rushville, Ind.
McCoid, Helen.....Logan, Ia.
McConathy, Alice Mary...Evanston
McCosh, Jean.....Mount Morris
McCosh, Marion.....Mount Morris
McCutcheon, Catherine.....Galva

McDonald, Irene Esther.....
.....Laurium, Mich.
McEachran, Elizabeth ....Rockford
McGiffin, Hadassah..Fremont, Neb.
McGilvray, Rose Mae.....Chicago
McGinnis, Violet Jane.....
.....Jamestown, N. Dak.
McManus, Hazel Marie.....
.....Rockwell City, Ia.
Merritt, Cora Leone.....Chicago
Merry, Celia Florence.....Hebron
Meyerhoff, Miriam Dunning.
.....Forsyth, Mont.
Miller, Florence.....St. Louis, Mo.
Miller, Marie Elizabeth...Britt, Ia.
Miller, Mary Sophia.....Chicago
Miller, Miriam Moore.....
.....Cedar Falls, Ia.
Mitchell, Grace Maurie....Danville
Morton, Hetha Leo.....Onarga
Mount, Julia Elizabeth.Pueblo, Col.
Mueller, Anita Bertha.....Highland
Mueler, Frances Elfrieda.Evanston
Mueller, Phyllis W.....Chicago
Murdock, Margaret.....
.....Sioux Rapids, Ia.
Murfin, Mabel Ethel.....Evanston
Murrie, Katherine.....Austin, Tex.
Myers, Meta Elaine.....Evanston
Napier, Aileen....St. Joseph, Mich.
Nason, David Perkins.....
.....Portland, Ore.
Nelson, Clara Marie.Waupaca, Wis.
Nicholls, Lida Ellen.San Diego, Cal.
Nilson, Ethel B.....Chicago
Noble, Robert Mildrum.....
.....Riceville, Ia.
Noren, Yerda Elizabeth.....
.....Upson, Wis.
Nottleman, Lillian Helen....
.....Oshkosh, Wis.
Nusbaum, Gladys Zenobia...
.....Storm Lake, Ia.
O'Connor, Gladys Marie....Chicago
Ollendorf, Inez Edna.....Chicago
Omansky, Dora .....Chicago
Owen, Norma Vera.....
.....San Diego, Cal.
Palmer, Claude Earl.....Evanston
Parker, Belle H....Hubbard Woods
Partlow, Edna Mosetta....Danville
Patrick, Mary Wright....Evanston
Patt, Leah Emily.....Creston, Iowa
Patton, Pauline Eleanor.....
.....Coffeyville, Kan.
Peckham, Harriet.Alexandria, S. D.
Pedersen, Olaug Bergloit....
.....Chicago Heights
Penwell, Bruce Volney.....Pana
Peterson, Ruth.....Warren, Wis.
Petrie, Laura C.....Linton, N. D.
Pfetzing, Margarita Kathleen
..... Havana
Philleo, Marion Jeanette.....
.....Grand Rapids, Wis.
Plumadore, Melba Nannette.
.....Fort Wayne, Ind.
Porter, Elinor .....Chicago
Porter, Martha....Mt. Pleasant, Ia.
Postel, Zerita Marie..Muscoda, Wis.
Pottenger, Clyde Vivian.....
.....Concordia, Kan.
Powers, Grace .....Chicago
Ray, Gloria M.....Chicago
Redfield, Irma Noreen.Spencer, Iowa
Reimann, Maybelle Emma....
.....Hull, Iowa
Rhoads, Frances Louella....
..... Rock Island
Robertson, Nona Elizabeth..
.....Escanaba, Mich.
Rovelstad, Thora Louise.....Elgin
Rowland, Josephine....Rome, N. Y.
Roy, Anna Missouri.....Anna
Rudolph, Ruth Myrtle.....Chicago
Ruff, Madeleine Helen.....Chicago
Ruffner, Ruby Harriet.....
.....Blue Springs, Mo.
Sayles, Phyllis Elizabeth.....
.....Fort Sapwai, Idaho
Schellhase, Elizabeth Ann....
.....Wheeling, W. Va.
Schmidt, Aimee Louise.....
.....Davenport, Ia.
Schmidt, Marie Henrietta....
.....Freeport, Kan.
Schneider, Ruben Percival.Evanston
Schneider, Laura Louise....Chicago
Schrack, Jeanette Lydia.Orangeville
Schrottky, Rose Anna.....Chicago
Schertz, Hazel Cozier.....Evanston
Seibert, Gretchen Marie..Evanston
Severinghaus, Esther Louise.
.....Wheeling, W. Va.
Shaw, Juanita Elizabeth....Chicago
Sheibley, Vernal Loraine..Manville

Sheldon, Lucile Calhoun.....
.....Randolph, N. Y.
Shields, Gladys Adelle.....
.....Virginia, Minn.
Shirk, Ellen.....Brookville, Ind.
Smith, Agnes Robertson..Springfield
Smith, Dorothy Dawson.....
.....Oshkosh, Wis.
Smith, Helen Valeria.....Joliet
Smith, Ruth Hannah.Portland, Mich.
Snapp, M. Leone...Brookfield, Mo.
Snider, Elthea.....Spencer, Ia.
Snyder, Harriet Marion.....
.....St. Joseph, Mich.
Spencer, Mildred Isabel.....
.....Kansas City, Mo.
Spicer, Grace Emma.....Marseilles
Stearns, Dorothy Retta.....
.....Buena Vista, Fla.
Stearns, Hazel Marie.....
.....Santa Rosa, N. M.
Steenburg, Pauline Budd.....
..... Farmington
Stephenson, Adah Evelyn....
.....Enid, Okla.
Stevens, Elizabeth Margaret.
.....Geneseo
Storlie, Judith.Spring Valley, Minn.
Stuckey, Julia Pauline.Lathrop, Mo.
Sundet, Mabel.Chippewa Falls, Wis.
Swan, Eva Pearl.....Paxton
Taggart, Bernice Lenore.....
.....Marlette, Mich.
Tangney, Helen Bettina.....
.....Sheldon, Ia.
Tate, Meca Minerva..Kokomo, Ind.
Taylor, Frances Marjorie....
.....Libertyville
Terbush, Mary Adelaide.....
..... Flint, Mich.
Thomas, John Josiah..Dubuque, Ia.
Thomas, Mary Rowena.Milton, Ore.
Thomas, Vesta Dene.....
.....Twin Falls, Idaho
Thompson, Lottie Ciscel.....
..... Barnesville, Minn.
Thompson, Mabel..Fort Dodge, Ia.
Thorne, Lois May..Janesville, Wis.
Thrams, Florence..Mason City, Ia.
Thrasher, Sarah Ellen...Sycamore
Todd, Helen Augusta.....
.....Hagerstown, Md.
Towner, Martha...Muskegon, Mich.
Trees, Fern Catherine.....
..... Wilkinson, Ind.
Trone, Dollye Gertrude.....
..... Girard, Kan.
Tyden, Florence .....Evanston
Upperman, Armorel Marie...
.....Wyoming
Van Denburg, Adelaide...Evanston
Van Sickle, Pauline Marie...
.....Frankfort, Ind.
Van Toll, Josephine Cornelia
.....Chicago
Viant, Faith Estelle.....Gary, Ind.
Wade, Dorothy Eloise.....Rockford
Wagner, Ellen Adams..Orangeville
Walker, Francis Ingold....Wilmette
Walsh, Margaret .....
.....Richland Center, Wis.
Watson, Ruth Keyrokee.....
.....Fairmount, Neb.
Watt, Jane Churchill....:Evanston
Wear, Wilda Blanche....Princeville
Webb, Bertha Ann.....Benton
Weil, Le Roy.....Ridley Park, Pa.
Weiler, Hazel Isabel.....
.....Chippewa Falls, Wis.
Westman, Martha Rowena.Chicago
Weston, Leone Avenell.....
.....Hartington, Neb.
Wheeler, Laura Sutliff....Evanston
White, Jones Chesla....Georgetown
White, Mildred Louise.....
.....Abilene, Kan.
Whiteway, Ruth Alice.....Chicago
Whiting, Maybelle....Marion, Ohio
Williams, Evangeline..Muncie, Ind.
Williams, Faith. .....Evanston
Williams, Gladys Elmeda.Evanston
Williams, Miriam Elizabeth.
.....Carthage
Winters, Naomi Aneta....Evanston
Wolcott, Alice Jeanette.....
..... Manchester, Ia.
Woodruff, Edith Salome.....
.....Brunswick, Me.
Wray, Nellie .....Maryville, Mo.
Wright, Marjorie.....
.....Park Rapids, Minn.
Wyckhoff, Zelpha Myrle...Bushnell
Yates, Erma Valanche.....
.....Junction City, Kan.

SPECIAL STUDENTS

Atwater, Ruth .....Evanston
Austin, Isabel Louise.....Chicago
Baker, Rannie Belle.Hudson, Mich.
Ballenger, Frances Louise...
.....Flint, Mich.
Barbour, Katherine Elizabeth
.....Wellington, Kan.
Barker, John David...Girard, Kan.
Barrett, Louise Woodworth.Evanston
Bell, Samuel J...Hot Springs, Ark.
Bendeke, Valdis Marion....
.....Grand Forks, N. D.
Bennett, Arthur Vincent.....
.....Des Moines, Iowa
Berry, Ethel Jane.....Clarinda, Ia.
Blanchard, Irene Earl....Evanston
Boone, Sarah Elizabeth.....Warren
Boos, Everel Adam.....Joliet
Borchers, Orville Jennings...
.....German Valley, Ill.
Bowdish, Cora .....Evanston
Brace, Millison.....Evanston
Bradshaw, Eugenie Fulton...
.....Evanston
Brown, Grace Irene..Lander, Wyo.
Brown, Virginia Alice.Lebanon, Ind.
Butzow, Blanche Johnson.Evanston
Cady, Helen Mary.....Evanston
Cain, Catherine Beverley.Lead, S. D.
Callahan, Samuel Miller....Chicago
Candee, Dorothy .....Evanston
Castleman, Helen Jane.....Pawnee
Cherven, Julia.....Holland, Mich.
Cissna, Clara Rosma.....Evanston
Clark, Anna Carolyn.....Evanston
Cleveland, Hazel Emma.....
.....Boise, Idaho
Cloud, Nellie B.....Norwich, Kan.
Coe, Allan Kent.....Clinton, Ia.
Collins, Agnes Mary.....
.....North Bend, Neb.
Coy, Margaret Wellington.Glencoe
Crawford, Jean .....Evanston
Cross, Beatrice Elizabeth..Evanston
Dardis, Mary Laura.....
.....Burlington, Wis.
Dart, Esther .....Evanston
Davis, Susan Burdick.....Evanston
De Swarte, Lawrence.....
.....Wauwatosa, Wis.
Eager, Eloise Seavert.....
.....Evansville, Wis.
Eilert, Sarah Moore.....Evanston
Elliott, John Gilchrist.....Evanston
Emery, Ruth Helen.....Evanston
Fate, Heber Bingham.....Lena
Fick, E. Elizabeth.....Evanston
Fisher, Alice Bales.....Evanston
Ford, Ruth Harvey..Albion, N. Y.
Fry, Gladys Frances.....
.....Morristown, Minn.
Gahm, Golden Ada.....Evanston
Gatterman, Vera Gaynel.Waukegan
Giles, Helen Louise.....
.....Hutchinson, Kan.
Gillson, Florence Alexandria
.....Wilmette
Godsave, Hazel .....Evanston
Grier, Mary Rhoda.....Evanston
Haddock, Dollie Cripps...Evanston
Hallman, Agnes Marie....Evanston
Hallock, Ethel .....Evanston
Hanks, Park Bonebrake.....
.....Ellensburg, Wash.
Hansen, Sigrid Elizabeth..Evanston
Harper, Kathryne Harte..Evanston
Hartel, Berdie Josephine....
.....Plattsburg, Mo.
Hartshorn, Margaret Lusk...
.....Traer, Ia.
Healy, Jean Margaret.....
.....Ironwood, Mich.
Heacock, Lulu...Pacific Grove, Cal.
Hill, Eleanor H.....Evanston
Holgate, Barbara Burdette.Evanston
Horn, Leona E.....Cameron, Mo.
Ingersoll, Hazel Dell.Duluth, Minn.
Jackson, Carolyn Emily.....
.....Hubbard Woods
Jennett, Margaret Florence.Streator
Jennings, Margaret Jeanette.
.....Evanston
Johnson, Wallace Milton..Evanston
Jones, Edward .....Wilmette
Jones, Florence Kathryn...Evanston
Kean, George Edna.....Evanston
Kelsey, Martha .....Evanston
Kidder, Irene Stevens.....Evanston
King, Alvin Jonathan.....Evanston
King, Isabelle Annie...Lake Forest
Kuehl, Henrietta Margrett.Chicago

Land, Frances Louise.....Ridgway
Law, Lillian.....Sabinal, Tex.
Ledger, Winifred Merriam.Rockford
Lehrbas, Esther E....Wausau, Wis.
Lewis, Clementine Elizabeth.
.....Evanston
Lindahl, Harold Benjamin...
.....Crystal Falls, Mich.
Linn, Mabel .....Chicago
Locke, Adrya .....Omaha, Neb.
Luey, Mabel Leonard.....Evanston
Madsen, Dorothy Maud..Winnetka
Mahon, Pauline Daisy....Evanston
Maltby, Clarence Lauren..Evanston
Marks, Elizabeth L.....Evanston
Martin, Paul Sidney.....Winnetka
Mason, Delevene Katharine...Elgin
Mauff, Estelle .....Evanston
McKinnie, Grace Katherine..
.....Wingate, Ind.
Mead, George Wiley, Jr....
.....Siloam Springs, Ark.
Merubia, Louise.....
....Cochabamba, Bolivia, S. A.
Meyer, Mary Bailey.....Evanston
Moe, Ellen.....Elk Rapids, Mich.
Monks, Nelle Elizabeth.....
.....Martins Ferry, Ohio
Montgomery, Frances.Skidmore, Mo.
Morrow, Marjorie....Albion, Mich.
Morser, Ethel Belle.....Evanston
Mosiman, Estelle....Middletown, O.
Mueller, Elsa .....Evanston
Mueller, Mary Harriet.....Chicago
Murphy, Mrs. R. L.....Chicago
Nash, Chester Colburn, Jr.Evanston
Newson, Francis Ward.....
.....Fort Madison, Ia.
Nicholes, Eleanor Hall....Wilmette
Nichols, George Leland..La Grange
Noble, Isabel Helen.....
.....Cambridge, Mass.
Norton, Jessie Blythe...Liberty, Mo.
Norton, Margaret Woodson..
..... Liberty, Mo.
Noyes, E. Louise.....Highland Park
Olive, Fern Lucile...Scranton, Iowa
Olson, Amy Sylvia...Preston, Minn.
Olson, Emily Elizabeth....Evanston
Orberg, Elliott F.....Evanston
Osborn, Dale Pettigrew.....
.....Madison, S. D.
Park, Mabel Irene.....Wilmette
Parker, Priscilla .....Evanston
Pasquale, Esteban Veranez.Glencoe
Patterson, Hazel.....
.....Orangeville, Ont., Canada
Peabody, Vera.....Elkhart, Ind.
Pearce, Beulah Marjorie.....
.....Pasadena, Cal.
Pearson, John Emanuel.....
.....Falconer, N. Y.
Pearson, Josephine .....Evanston
Porter, Hugh Boring.....Evanston
Price, Edward Simpson....Evanston
Raymond, Lillian.....Evanston
Read, Dorothea Louise....Evanston
Reid, Pauline Blanche.....
.....Hollywood, Cal.
Reid, Wilabel.....Hollywood, Cal.
Rendleman, Ruth John.....Cairo
Renfro, Eva Marie.....Collinsville
Richardson, Lucy .....Evanston
Richardson, Robert .....Evanston
Riley, Dorothy .....Evanston
Roemer, Berenice Marion....
..... Waukegan
Roesler, Melanie Mary....Evanston
Roquemore, Gussie Lurline..
..... Coleman, Tex.
Ross, Juanita Mildred....Evanston
Salzenstein, Leroy Jacob...Virginia
Scheidenhelm, Frances Laura
..... Wilmette
Schulte, Laura .....Havana
Schultz, Edith .....Wilmette
Schwuchow, Myrtle Albertina
.....Chicago
Sherman, Helen Maurine....
..... Newberry, Mich.
Siddall, Matilda Laurette.Evanston
Simmon, Mary Dell....Easton, Mo.
Simonsen, Richard Lindgren..
.....Evanston
Smith, Alliene Brazelton..Evanston
Smith, Edna Palmetier.Pomeroy, Ia.
Smith, Ethel May.....Evanston
Smith, Muriel Belle..McGregor, Ia.
Snell, Mary Wooster.....Litchfield
Soash, Merle Zora.....
.....Tower City, N. D.
Spiller, Mabel Marguerite.Gardner
Staples, Lucy A.....Evanston
Stevens, Eunice Lucile.....
..... Ironwood, Mich.

Stokes, Marguerite Ursula.Evanston
Stuntz, Hugh Clark....Omaha, Neb.
Sunderlin, Mabel Grace...Evanston
Thoman, Dorothy .....Evanston
Thompson, Vera Anita.....
.....Monroe Center
Thwing, Ruth Manning.....
.....Kansas City, Mo.
Toloff, Helen .....Evanston
Tracy, Ruth Alexander...Evanston
Traxler, Inez .....Evanston
Truska, Anne Edith.....Wilmette
Turner, Bessie Allen.....Evanston
Ullrich, Alice Breytspraak.Evanston
Vaughan, Saida..Council Bluffs, Ia.
Wagner, Alta Anne.Mason City, Ia.
Walton, Florence Elizabeth..
.....Danvillle
Warren, Ivah Meredith....Evanston
Wilson, Maude..Marshalltown, Ia.
Wilson, Morris .....Chicago
Wolf, Ethel Hattie.....Chicago
Wolgast, Pauline Johannah..
.....Danforth
Wright, Alice Elizabeth...Manteno
Wuthrich, Marta .....Evanston
Youngblood, Margaret Etheldra
.....Carbondale
Zipf, Herbert Frederick...Winnetka

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Anderson, Ethel Bernice..Evanston
Arvidson, George.....Evanston
Atwater, Horace Brewster.Evanston
Babcock, Hazel Lee Clarion.
.....Evanston
Badger, Margaret Yeoman.Evanston
Baird, Orville Irwin.....Evanston
Ballard, Lucile Porter....Evanston
Bartholf, Katherine .....Glencoe
Bennett, John Lewis.....Evanston
Beymer, Olive .....Evanston
Bisbee, Muriel Violet.....Evanston
Blue, Ethel N.....Evanston
Bovard, Alice May.....Evanston
Bradley, Francis .....Wilmette
Bradley, John .....Wilmette
Bradley, Sarah Elizabeth..Wilmette
Brandt, Mildred .....Evanston
Buell, Virginia .....Glencoe
Bunten, Isabel .....Evanston
Buresh, Charles Harry....Evanston
Buswell, Florence .....Evanston
Buswell, Marion .....Evanston
Camp, Elliot .....Evanston
Camp, Rufus .....Evanston
Carlson, Ruth Ingeborg...Evanston
Carnright, Dorothy Edith.Evanston
Chamberlain, Mary Louise.Evanston
Champlin, Suzanne Lavinia:.
.....Evanston
Chapman, Elizabeth .....Evanston
Chapman, Helen .....Evanston
Clark, Breckenridge Tomkins
.....Evanston
Carl, Dwight, Jr.....Evanston
Cook, Elizabeth Dewar....Evanston
Copper, Marion .....Evanston
Craig, John .....Evanston
Crane, William Piers, Jr..Evanston
Danner, John Richard.....Evanston
Deibler, Helen Christine..Evanston
Dildine, Glenn Crawford.Evanston
Dildine, Mary Ellen.....Evanston
Dunn, Winfield Edward....Chicago
Dunn, Undine .....Chicago
Duthie, Oren .....Evanston
Dyche, Ruth Caroline.....Evanston
Eddy, Thomas Hooker, Jr..Evanston
Erickson, Edith Elvira....Evanston
Farmer, Faith .....Evanston
Fischer, Eleanore Edwards.Evanston
Fowler, Aurel Grace.....Evanston
Gauger, Gladys .....Evanston
Gillis, Dorothy Evelyn....Evanston
Gillis, Lillian Ethel.....Evanston
Gloecklar, Ruth Elizabeth.Evanston
Green, Gladys Marion....Evanston
Hallman, Alice Cathrine Ro-
sella .....Evanston
Hanna, Nanelie Mae.....Evanston
Hardy, Vaughn Harrison..Evanston
Harman, Robert Cone.....Evanston
Harman, Verona .....Evanston
Hart, Milton Nuveen.....Evanston
Hart, Willard Orris.....Evanston
Haynes, Louise Covington.Evanston
Heilman, Gwen.....Evanston

Heinsheimer, William Richard ..... Wilmette
Hewitt, Jerome, Jr. ..... Evanston
Hinde, Hubbard Kavanaugh, III ..... Evanston
Hotchkiss, Helen ..... Evanston
Hotchkiss, W. Stewart .... Evanston
Howard, Earl Dean, Jr. .... Evanston
Hunt, Mary ..... Evanston
Hunter, Harriet ..... Evanston
Hyatt, Marge Carrie ..... Evanston
Ingraham, Sarah Helen ... Evanston
Irwin, Emily ..... Chicago
Irwin, Louise ..... Chicago
Jahn, Charlotte ..... Evanston
Jonas, Hope ..... Evanston
Jonas, Lillian ..... Evanston
Kawin, Marion Carlos .... Evanston
Keller, Paul ..... Evanston
Kelsey, Lila ..... Evanston
Kelsey, Preston ..... Evanston
Kingsley, Frances ..... Evanston
Koretz, Mentor Henry .... Evanston
Kurtzenborn, Leroy ..... Chicago
Lacey, Robert Morrison ... Evanston
La Londe, Clarabelle ..... Evanston
La Londe, William Salem . Evanston
Leonard, Dorothy Edith ... Evanston
Levy, David ..... Wilmette
Levy, Frances Rose ..... Wilmette
Lewis, Avis ..... Evanston
Lewis, Miriam ..... Evanston
Lundstrom, Carl ..... Evanston
Markle, Genevieve ..... Evanston
Marshall, Alfred ..... Evanston
Marshall, George ..... Evanston
McCarthy, Janet ..... Evanston
McCarthy, Lucy ..... Evanston
McEwen, Ernest George .. Evanston
McGill, Janet Shores ..... Evanston
McGill, Virginia Randolph .. .. Evanston
McKay, W. Dayton ..... Evanston
McKinney, Eleanor ..... Evanston
McLeran, Helen Maud .... Evanston
Metz, Dorothy ..... Evanston
Montgomery, John Meade . Evanston
Mortenson, Margaret Dorothea ..... Evanston
Nichols, Sybil ..... Evanston
Oaten, Alice Margery ..... Evanston
Oliphant, Jean Walling ... Evanston
Parnham, Gladys ..... Evanston
Pearson, Dorothy Pearl .... Evanston
Pearson, Joseph Allen ..... Evanston
Phillips, Julian Cosner .... Evanston
Pope, Isabelle ..... Evanston
Putnam, Marion Louise ... Evanston
Randolph, Shirley ..... Evanston
Redman, Leona ..... Evanston
Rew, Ada Katharine ..... Evanston
Robertson, Adelaide Shillington ..... Evanston
Robinson, Elizabeth Page .. Evanston
Robinson, Grace ..... Evanston
Rosendahl, Eleanor Violet .. Evanston
Rosendahl, Marie ..... Evanston
Saunders, Timothy Crawford ..... Wilmette
Schermerhorn, Richard Alonzo ..... Evanston
Schofield, Edna Marie ..... Chicago
Schofield, Margaret ..... Chicago
Schofield, Philip ..... Chicago
Shumway, Mary Raymond . Evanston
Skewes, Laurence Earle ... Evanston
Smith, Herbert Laurence .. Evanston
Stone, Frank Ritchie ..... Evanston
Stryker, Edith ..... Evanston
Thrall, Edith Flint ..... Evanston
Torcum, Myrtle ..... Evanston
Town, Camma Edda ..... Evanston
Town, Eleanor Frances ... Evanston
Turner, Thomas Fearing .. Evanston
Underwood, Josephine Cronkhite ..... Evanston
Vaughan, Gordon ..... Evanston
Wicks, Virginia ..... Ravinia
Wilson, Mary Elisabeth ... Evanston
Worstall, Marian ..... Evanston
Yunkers, John ..... Wilmette
Yunkers, Nathalie ..... Wilmette

Summer School of 1916

REGULAR COURSE STUDENTS

Anderson, Gladys Antoinette. .....Evanston
Annett, Thomas Howard....Galena
Askegard, Corinne.Comstock, Minn.
Austin, Agnes A...Memphis, Tenn.
Austin, Lester C...Memphis, Tenn.
Baker, Gola Floy.....Chicago
Barnard, Mabel .....Evanston
Bartholf, Dorothy .....Glencoe
Bigelow, Gertrude Natalie.Evanston
Blair, Mary Constance....Winslow
Brand, Charlotte Irene..... .....Highland Park
Branson, Mary Lenore.....Ipava
Brecht, Charlot L.Cedar Rapids, Ia.
Brown, Ruth Evelyn.Chelsea, Mass.
Brown, Ruth Lillian..... .....Las Vegas, N. M.
Burrell, Edith .....Freeport
Burwash, Elvira Theresa Jane .....Chicago
Carter, Mrs. Helen Hyde...Chicago
Cherven, Julia.....Holland, Mich.
Clark, Lela May..Madison, S. Dak.
Cronkhite, Anne Mae.Loveland, Col.
Cunningham, Florence Devonia .....Aberdeen, Idaho
Dahl, Gerhard Hamlet..... .....Sioux Falls, S. Dak.
Dailey, Clara Theresa.....Peoria
Douglass, Ethel May.Guthrie, Okla.
Duncan, Lottie.....Martinsville
Fargo, Dorothy Marilla..... .....Lake Mills, Wis.
Fitzgerald, Genevieve..... .....St. Paul, Minn.
Fleming, Geraldine M..... .....Eau Claire, Wis.
Frankenberger, Bess E.Dewey, Okla.
Geer, Edna Earl...Coleman, Texas
Gill, Wilhelmina.....Clinton, Ia.
Gostelow, Anna Belle.Prophetstown
Griffin, M. Grace.....La Salle
Harrison, Nora Virginia..... ..... Superior, Wis.
Harsch, Wilhelmina Rosina.. .....Council Bluffs, Ia.
Hawkinson, Mabel..Virginia, Minn.
Hendrix, Magdalen Lanins.. ..... Fayette, Miss.
Hillyard, Alexander Reid.... .....Kansas City, Mo.
Hovland, Agnes Josifine..... .....Virginia, Minn.
Irvin, Robert Anderson..... .....Augusta, Ga.
Kisch, Mary Harriette....Evanston
Kline, Carrie Gertrude....Evanston
Krieg, Ida Byxbee...La Porte, Ind.
Lauhon, Mrs. Helen Tufts... .....Huntington, W. Va.
LeClair, Georgia Ethel.....Chicago
Martinowski, Mary Dorothy. ..... Fayette, Mo.
Matson, Nettie.....Taylor, Wis.
McCarty, Grace.....Iola, Kan.
McCauley, Lee Charles..... .....Elwood, Ind.
Melin, Mabel Eleanore..... .....Duluth, Minn.
Menz, Olive Mae.....Rochelle
Merritt, Cora Leone..St. Louis, Mo.
Milor, Winnie Edna..... .....Big Rapids, Mich.
Morgan, Russell Van Dyke.. .....Burlington, Ia.
Murrie, Katherine.....Austin, Tex.
Nicholas, Marcellus DeWitt. .....Dayton, O.
Pacey, Mildred Elizabeth..Brimfield
Pierce, Luella Chapman..... .....Fort Atkinson, Wis.
Rafferty, Sadie Marie..Tyler, Tex.
Rice, Mrs. Ida Stults..... .....Buchanan, Mich.
Richards, Anna .....Chicago
Richman, Luther Anton..... ..... Lebanon, Ind.
Richman, Mary Margaret.... .....Tipton, Ind.
Riley, Dorothy .....Evanston
Robertson, Ada Blackwell.... ..... Henderson, Ky.
Roemer, Berenice Marion.... .....Waukegan
Schoede, Naomi....Concordia, Miss.
Schrottky, Rose Anna.....Chicago

Sheets, Velma.....Lowell, Ind.
Sheldon, Lucile Calhoun.....
.....Randolph, N. Y.
Spoehr, Hattie Belle.Henderson, Ky.
Stahl, Ruth Louise.....Alliance, O.
Swain, N. Louise.....Mt. Pulaski
Sympson, Margery June...Carthage
Taecker, Bertha Louise.....
.....Watertown, S. Dak.
Thorne, Elva Joy.....Forrest
Tracy, Ruth Alexander....Evanston
Walsh, Margaret.....
.....Richland Center, Wis.
Waltz, Gertrude Esther.....
.....New Palestine, Ind.
Warner, Winifred...Duluth, Minn.
Westhoff, Helen Elizabeth...
.....Saginaw, Mich.
Williamson, Ella Marian....
..... Paducah, Ky.
Woodlock, Viola Mae.Oshkosh, Wis.
Yates, Margaret Duff.....Evanston
Yoder, Marguerite Jennie....
.....Kalona, Ia.

SPECIAL STUDENTS

Aguilar, Charlotte Eline....
.....Montreal, Canada
Bennett, Arthur Vincent.....
.....Des Moines, Ia.
Callopy, Estelle .....Chicago
Cox, Dorothy .....Glencoe
DeWitt, Ruth.....Paris, Tex.
Earhart, Ruth Irene.....Evanston
Evans, Katherine Lily.....
.....Muscoda, Wis.
Flynn, Theresa.....Shawnee, Okla.
Green, Geraldine Iaola.....
.....Mound Bayou, Miss.
Geiger, Luella M.....Bluffton, O.
Gwin, Sarah Hughes.....
..... Grenada, Miss.
Hague, Guy Linn...Uniontown, Pa.
Hankins, Calvin Rahn.....
.....Live Oak, Fla.
Hockett, Mayme.....Earlham, Ia.
Holbrook, Adeline Olive.....
.....Brownsdale, Minn.
Hyatt, Carrie Amelia.....
.....Indianapolis, Ind.
Jackson, Nellie Strain.....
.....Princeton, Ind.
Johnson, Carolyn Louise..Evanston
Johnson, Edith Christian...Chicago
Jones, Nellie....Cripple Creek, Col.
King, Alvin Jonathan.....Evanston
Latham, Mrs. Nina W..Tyler, Tex.
Lavely, Mrs. Leona.....Evanston
Leonard, Estelle...Union City, Ind.
Lerando, Leo Zelenka.....
.....Prague, Bohemia
Lindley, Mabel Abbie.Sterling, Kan.
Marburger, Victor Reginald.
.....Ludington, Mich.
Marzian, Vera Adelaide.....
.....Madison, S. Dak.
May, Rosalind Genevieve.Toledo, O.
McGreaham, Harriet Evelyn.
.....Shawano, Wis.
McLaughlin, Mabel.....
.....Storm Lake, Ia.
Meloney, Grace Beatrice.....
.....Marion, Iowa
Minster, Otto.....Milwaukee, Wis.
Monks, Nelle Elizabeth.....
.....Martins Ferry, O.
Noreen, Yerda Elizabeth.....
..... Upson, Wis.
Norwood, Leah..Honey Grove, Tex.
Palmer, Claude Earl.....Evanston
Parker, Priscilla .....Evanston
Parsons, Lulu.....Volga, Ia.
Ryan, Juliet Marie.....Evanston
Sedlasky, Mayme Frances...
.....Fort Dodge, Ia.
Sharp, Catherine Marguerite.
.....Evanston
Sharp, Mary Elizabeth....Evanston
Shields, Gladys Adelle.....
.....Virginia, Minn.
Skinner, Helen Isabel.....Wilmette
Stearns, Dorothy Retta.Miami, Fla.
Sunderlin, Mabel .....Evanston
Sutherland, Bonnie Mae.....
.....Quitmon, Tex.
Todd, Mabel.....Ironton, O.

Trone, Dollye Gertrude.....
.....Girard, Kan.
Truska, Anne Edith.....Wilmette
Wherry, Winifred....Wyoming, Ia.
Wherry, Beth .....Wyoming, Ia.
Woodford, Faith Foster.....
..... Sioux City, Ia.

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Anderson, Florence Marion..
.....Evanston
Bartholomew, Lois .....Evanston
Bradley, Sarah Elizabeth..Wilmette
Bradley, Margaret .....Wilmette
Bradley, Francis .....Wilmette
Bunten, Isabel .....Evanston
Camp, Elliot Sterling.....Evanston
Camp, Rufus Swinge.....Evanston
Carlson, Ruth Ingeborg...Evanston
Chamberlain, Mary Louise.Evanston
Clark, Breckenridge .....Evanston
Copeland, Mattie Milton....
.....Hopkinsville, Ky.
Gillis, Dorothy .....Evanston
Hanna, Nanelie Mae.....Evanston
Harman, Robert Cone.....Evanston
Harman, Verona Cone....Evanston
Heinsheimer, William Richard
..... Wilmette
Hinde, Hubbard Kavanaugh
III .....Evanston
Jackson, Wayman Coleman..
.....Muskogee, Okla.
Jahn, Charlotte Josephine.Evanston
Jonas, Lillian .....Chicago
Kiialenen, Iris Margaret..Evanston
Kinney, Frederick .....Evanston
Larson, Kathryn Elizabeth.Evanston
Morehouse, Merritt Dutton.Evanston
Otterstrom, Eduard Adolph..
.....Evanston
Pettis, Richard .....Evanston
Quan, Margaret Eagle....Evanston
Quitman, Philip James....Evanston
Saunders, Timothy Cranford
.....Wilmette
Sawin, Benjamin Franklin III
.....Evanston
Schaefer, Suzanne .....Evanston
Sherman, Barbara....Elsmore, Cal.
Sherman, Elizabeth...Elsmore, Cal.
Singleton, Caroline Garnsey.
.....Evanston
Skewes, Lawrence Earl....Wilmette
Thurman, Virginia Ruth..Wilmette
Torcom, Myrtle Elizabeth.Evanston
Ullrich, Frances Louise...Evanston
Underwood, Josephine Cronk-
hite .....Evanston
Wall, Yvonne Jane.....Evanston
Wallace, Edna .....Evanston
Worstall, Marian .....Evanston
Yoder, Gertrude Veronica.Evanston

Appendix

PROGRAM OF THE NINTH FESTIVAL OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION, MAY, 1917

FIRST CONCERT

Symphonic Poem No. 3—"Les Preludes".....Liszt
Cantata—"The Golden Legend".....Sullivan
Monday, May 28, 1917, 8:15 p. m.
Conductors—Mr. Oberhoffer and Mr. Lutkin

SOLOISTS

Marie Kaiser .....Soprano
Frances Ingram .....Contralto
Paul Althouse .....Tenor
Royal Dadmun .....Bass
The A Cappella Choir.
Festival Chorus of 600 Singers.
The Minneapolis Symphony Orchestra.

SECOND CONCERT

ARTISTS' NIGHT

Tuesday, May 29, at 8:15 p. m.

Conductor—Mr. Oberhoffer

SOLOISTS

Amelita Galli-Curci ..... Soprano
Giovanni Martinelli ..... Tenor
The Minneapolis Symphony Orchestra.

PROGRAM

Overture—"Carneval," Opus 92 ..... Dvorák
Aria—"Che Gelida Manina" from "La Bohème" ..... Puccini
Mr. Martinelli

Symphony No. 1, in G Minor ..... Kalinnikow
Allegro moderato. Andante commodamente. Scherzo; Allegro non troppo. Finale; Allegro moderato

Aria—Bell Song from "Lakmé" ..... Delibes
Mme. Galli-Curci

INTERMISSION (Fifteen Minutes)

Aria—"Cielo e Mar" from "La Gioconda" ..... Ponchielli
Mr. Martinelli

Roumanian Rhapsody No. 2, Opus 11 ..... Enesco
Mad Scene from "Lucia di Lammermoor" ..... Donizetti
Mme. Galli-Curci

"Ride of the Valkyries" from "Die Walküre" ..... Wagner

THIRD CONCERT

The Children's Crusade ..... Pierne

Thursday, May 31, at 8:15 o'clock

Conductor—Mr. Lutkin

SOLOISTS

Florence Macbeth ..... Soprano
Marie Sundelius ..... Soprano
Naomi Nazor ..... Soprano
Albert Lindquist ..... Tenor
Gustaf Holmquist ..... Bass
The Festival Chorus of 600 Singers.
Young Ladies' Chorus of 300 Singers.
The A Cappella Choir.
The Minneapolis Symphony Orchestra.

FOURTH CONCERT

CHILDREN'S CONCERT

Saturday, June 2, at 2:15 p. m.

Conductors—Mr. Oberhoffer and Mr. McConathy

SOLOISTS

Christine Miller ..... Mezzo-Contralto
Guiseppe de Luca ..... Baritone
Children's Chorus of 1,500 Singers.
The Minneapolis Symphony Orchestra.

PROGRAM

Overture to "Oberon".....Weber
Mr. de Luca
Aria—"Eri Tu" from "Il Ballo in Maschera".....Verdi
Mr. de Luca
Waltz—"On the Beautiful Blue Danube".....Strauss
Children's Chorus
Old Scotch Melodies—(a) "Afton Water," (b) "Charlie Is My Darling," (c) "My Love's But a Lassie"
Miss Miller
Pilgrims' Chorus from "Tannhäuser".....Wagner
Children's Chorus

INTERMISSION (Fifteen Minutes)

Cantata—"Mary Magdalene" Opus 23.....D'Indy
Miss Miller and Children's Chorus
Orchestra—Suite No. 1, "Peer Gynt"—Morning, Aase's Death, Anitra's Dance, In the Hall of the Mountain King.....Grieg
Aria—"Vision Fugitive" from "Hérodiade".....Massenet
Mr. de Luca
Patriotic Song—"To Thee, O Country".....Eichberg
Children's Chorus
The Star Spangled Banner.....
Miss Miller, Mr. de Luca, Chorus and Audience

FIFTH CONCERT

OPERATIC NIGHT

Saturday, June 2, at 8:15 p. m.

Conductors—Mr. Oberhoffer and Mr. Lutkin

SOLOISTS

Alma Gluck .....Soprano
Rollin M. Pease.....Bass
The Festival Chorus of 600 Singers.
The A Cappella Choir.
The Minneapolis Symphony Orchestra.

PROGRAM

Overture to "Rienzi".....Wagner
Aria—"L'Amerò Sarò costante" from "Il Rè Pastore".....Mozart
Mme. Gluck
Tone Poem—"Finlandia" .....Sibelius
Chorus—"The Merry Wedding".....Percy Grainger
Bridal Dance for Solo, Semi-Chorus and Chorus
Mr. Pease
The A Cappella Choir and the Festival Chorus

INTERMISSION (Fifteen Minutes)

Chorus—"Bubbling Springs".....Reinhold L. Herman
Ladies of the Festival Chorus
Aria—"Je Dis Que Rien Ne M'Epouvante" from "Carmen".....Bizet
Mme. Gluck
Orchestra—"Capriccio Espagnole" .....Rimsky-Korsakow
Songs—"Peasant Song" .....Rachmaninow
"Chanson Indoue" from "Sadko".....Rimsky-Korsakow
"Song of the Shepherd Lehl" from "Snégourochka".....Rimsky-Korsakow
Mme. Gluck
Chorus—"The 149th Psalm," Opus 79.....Dvorák
Festival Chorus

SOME OF THE PROGRAMS OF THE YEAR 1916-1917

ARTISTS' SERIES

HARPSICHORD RECITAL, BY FRANCES PELTON-JONES

Contrapuntal
Two Preludes—
C Major.....Johann Sebastian Bach (1685)
C Minor (Solfeggietto).....Philip Emanuel Bach (1714)
English Suite III (Gavotte and Musette).....Johann Sebastian Bach
Early Italian
Sonata in E Minor.....Scarlatti (1685)
Pastorale
Capriccio
Elizabethan
Sellenger's Round .....William Byrd (1538)
(Oldest Village Dance, harmonized and arranged for Queen Elizabeth.)
The King's Hunting Jigg.....Dr. John Bull (1563)
(In this quaint composition are distinctly heard the galloping of steeds, chasing of hounds and the hunter's horn.)
Excerpt from "Saul".....Haendel (1685)
"Harmonious Blacksmith" (Air and Variations).....Haendel
Descriptive Pieces (French) 17th Siecle
Les Fifres (The Fifes).....Francois Dandrieu (16—)
Soeur Monique .....Couperin
Les Tourbillons (The Whirlwind).....Dandrieu
Le Coucou (The Cuckoo).....Claude Daquin (1694)
Andante con Variaziona in F Minor.....Haydn (1732)
Early Dance Forms
Rigaudon (de "Dardanus").....Rameau (1683)
Le Tambourin (Lively Old French Dances)
Gigue (a very rapid movement in 12-8 rhythm).....Loeillet (1660)
Morris Dance (Shepherd's Hey).....Percy Grainger
(British Folk Music Settings)
(Arranged for harpsichord by Miss Pelton-Jones)
Miss Pelton-Jones' costume is after the mode of King Louis XVI, Period of 1770
The harpsichord is an exact reproduction from the Eighteenth Century

MADAME ANITA RIO, Soprano

The accompaniments by Mr. John Doane

1
Zeffiretti lusinghieri .....W. A. Mozart
Danza, Danza, Fanciulla gentile.....F. Durante
Have you seen but a white Lillie grow (Anonymous) (1614)

2
A des Oiseaux.....Georges Hue
J'ai pleuré en Rêve.....Georges Hue
Fantoches (Fêtes Galantes).....Claude Debussy

3
In der Fremde.....W. Taubert
Die Lerche.....A. Rubinstein
Elfenlied .....Hugo Wolf

4
Negro Melody—Deep River.....Burleigh
Norwegian Song (Snow).....Sigurd Lie
Neapolitan Song—Marechiare .....Tosti

5
Mother Goose Songs
Dedicated to Mme. Rio.
The North Wind.....
Goosey, Goosey, Gander.....
Twinkle, Twinkle, Little Star.....
Little Bo-peep .....
Pussy Cat, Pussy Cat.....
Dance a Baby Diddi.....
There was a Crooked Man.....
When I was a Little Boy.....
} Arthur Edward Johnstone

6
Aria. Ave Maria.....Verdi
(Othello)

CHARLES M. COURBOIN, Organist

Concerto, D minor, Op. 7, No. 14 ..... Handel
1. Adagio, with pedal cadenza.
Andante, from First Sonata ..... Mailly
Toccata and Fugue, D minor ..... Bach
Benediction Nuptiale ..... Saint-Saens
The Harmonious Blacksmith (variations) ..... Handel
Chorale, No. 3, A minor ..... Franck
Last Sleep of the Virgin ..... Massenet
March Militaire ..... Schubert
Scherzo Cantabile ..... Lefebure-Wely
March Heroique ..... Saint-Saens

MR. ARTHUR SHATTUCK, Pianist

Fantasie and Fugue, G minor ..... Bach-Liszt
Five Preludes, Nos. 3, 4, 19, 20, 23 ..... Chopin
Ballade, A flat ..... Chopin
Reflets dans l'eau ..... Debussy
Jeux d' eau ..... Ravel
Scherzo ..... d'Albert
Magic Fire Music ..... Wagner-Brassin
Legende—Saint Francis Walking on the Waves ..... Liszt

MRS. H. H. A. BEACH, Composer and Pianist
Assisted by
HARRIET JANE McCONNELL, Contralto
and the
UNIVERSITY STRING QUARTETTE

Quartet in D flat major, Op. 15 ..... Dohnanyi
Songs ..... Mrs. H. H. A. Beach
Quintet in F sharp minor, Op. 67 ..... Mrs. H. H. A. Beach
(For piano, two violins, viola and 'cello)

Three Chamber Music Recitals by the University String Quartette, consisting of Professor H. E. Knapp, first violin; L. R. Blackman, second violin; Alfred G. Wathall, viola; Day Williams, 'cello, as follows:

THE QUARTETTE, assisted by
MRS. HILA VERBECK KNAPP, Pianist
Quartette for Two Violins, Viola and 'Cello, Op. 17

Adagio-Vivace (first movement) ..... Sgambati

Sonata for Piano and 'Cello, Op. 40 ..... Bœllman
I—Maestoso—Allegro con fuoco
II—Andante
III—Allegro molto

Quartette for Piano, Violin, Viola and 'Cello, Op. 87 ..... Dvorak

Quartette in A minor, Op. 29 ..... Schubert
I—Allegro ma non troppo
II—Andante
III—Menuetto (Allegretto)
IV—Allegro moderato

Quartette in C minor, Op. 51, No. 1 ..... Brahms
I—Allegro
II—Romanze (Poco Adagio)
III—Allegretto molto moderato e comodo
IV—Finale (Allegro)

String Quartette, Op. 51, No. 1, in C minor ..... Brahms
I—Allegro
II—Romanze (Poco Adagio)
III—Allegretto molto moderato e comodo
IV—Finale (Allegro)

Terzetto, for two Violins and Viola. Op. 74.....Dvorak
I—Allegro ma non troppo
II—Larghetto
III—Vivace

Italian Serenade, for String Quartette.....Hugo Wolf

FACULTY RECITALS

MR. ROLLIN M. PEASE, Baritone
Accompaniments by
PROFESSOR GRANT-SCHAEFER

Recitative and Aria, from The Messiah.....Handel
Thus saith the Lord
But who may abide the day of His coming
Within This Sacred Dwelling, from Magic Flute.....Mozart
Widmung.....Schumann
Wie bist du, meine Koenigin?.....Brahms
Fuss reise.....Hugo Wolf
I Attempt from Love's Sickness to Fly.....Purcell
All Through the Night.....Old Welsh
Tobacco is an Indian Weed.....Time of James I
She Alone Charmeth My Sadness (from Queen of Sheba).....Gounod
Time Enough.....Nevin
Serenata.....Tosti
Uncle Rome.....Homer
Let Miss Lindy Pass.....Winthrop Rogers
The Year's at the Spring.....H. H. A. Beach
In a Rose Garden.....Malcolm McMillan
Old Love, Sweetheart.....W. Rhys Herbert
Thou'rt Like Unto a Lovely Flower.....G. A. Grant-Schaefer
Song of Saul.....G. A. Grant-Schaefer

MISS ERMA HOAG, Soprano
Piano Accompaniments by Mrs. Nina Shumway Knapp
(Of the Faculty)
Harp Accompaniments by Miss Emma Harriet Osgood

I

Recitative and Aria—Deh vieni, non tardar (from Le Nozze di Figaro).....Mozart

II

Die Mutter an der Wiege (Claudius).....Loewe
Spinnerliedchen (German Folk Song).....Reimann
Der Tod, das ist die kuhle Nacht (Heine).....Brahms
Meine Liebe ist grun (Schumann).....Brahms

III

Dites-moi.....Nevin
Les Roses d'Ispahan (Leconte de Lisle).....Fauré
Les Filles de Cadix (Musset).....Delibes
Ouvre tes yeux bleux (Robiquet) } Harp .....Massenet
Thrinodia (Holmes) } Harp .....Holmes

IV

Cavatina—Nobles Seigneurs (from Les Huguenots).....Meyerbeer

V

The Wind Speaks (Hayne).....Grant-Schaefer
Sleep Song (Rands).....Cyril Scott
The Little Fish's Song (Esbeer).....Arensky
White Magic (Guiterman) MS. (written for Miss Hoag).....Genung
Mother Goose Melodies.....Coolidge
a. Little Miss Muffet
b. Solomon Grundy
A Birthday (Rosetti).....Woodman

JOHN DOANE, Organist

Festal Prelude ..... Gaston M. Dethier
Traditional Hebrew Melody "Matnath Yad" (Memorial of the Departed)
(Arranged by T. Tertius Noble)
Gavotte ..... G. Debat-Ponsan
Sonata, No. 1, in D Minor ..... Alexandre Guilmant
Largo e Maestoso, Allegro
Pastorale
Prelude and Fugue in D Major ..... Johann Sebastian Bach
Lamentation in D Minor ..... Alexandre Guilmant
("In memory of my friend the Abbe Henri Gros, killed on the plateau of Avron, December 27th, 1870 (Bombardment of Paris), aged 31 years.")
Le Petit Berger (The Little Shepherd) ..... Claude Debussy
(Arranged for the organ by Gaston Choisnel)
Prelude de l'Enfant Prodigue ..... Claude Debussy
(Arranged for the organ by Leon Roques)
Caprice Heroique ..... Joseph Bonnet

COMPOSITIONS FOR TWO PIANOS

MR. CHARLES J. HAAKE, Pianist
MR. MARK E. WESSEL, Pianist
Assisted by
MR. DAY WILLIAMS, Violoncellist
The Accompaniment by Mrs. H. E. Knapp

Prelude and Fugue, D major, for Organ ..... Bach
Arranged for Two Pianos by Mr. Haake
Benediction de Dieu dans la Solitude ..... Liszt-Sauer
Two Hungarian Dances, D flat, G minor ..... Brahms
Sonata for Violoncello and Piano, Op. 36 ..... Grieg
I. Allegro Agitato
Third Suite, Theme and Variations ..... Arensky
Theme, Dialogue, Valse, Menuet, Scherzo, Marche funebre, Polonaise
Rhapsody, "Espana" ..... Chabrier

ALUMNI RECITALS

HAROLD DALE SAURER, Baritone
(Of the Class of 1916)
Accompaniments by Harriet Rutledge Murphy

Aria, "Care Selve" (from the opera Atalanta) ..... Handel
Lieder.
(a) Der Wanderer ..... Schubert
(b) Helle Nacht (Dehmel) ..... Hermann
(c) Zueignung (von Gilm) ..... Strauss
(d) Vergebliches Staendchen ..... Brahms
The Buccaneer (A Song Story) ..... Weidig
Words by Alden Charles Noble
(a) The Sailing
(b) The Meeting
(c) The Wooing
(d) The Marriage
(e) In the Sunrise
(f) The Parting

The audience is requested not to interrupt the Cycle by applause

Modern Songs.
(a) Morning Hymn (Reinick) ..... Henschel
(b) Morning and Evening (Carmichael) ..... Spross
(c) Bells of Clermont Town (Belloc)—By request ..... Goodhart
(d) Tommy Lad (Teschemacher) ..... Margetson
(e) In an Old Fashioned Town (Harris) ..... Squires
(f) Down in Derry ..... Cox

MISS CLARISSA GREIG, Organist
(Of the Class of 1914)
Assisted by
MR. CHARLES E. LUTTON, Baritone
(Of the Class of 1912)

Sonata in D flat.....Rheinberger
II. Pastorale
III. Fugue
It is Enough, from Elijah.....Mendelssohn
Cortege
La Fille aux Cheveux de Lin } .....Debussy
Russian Boatmen's Song.....(arr. by) Eddy
Sposalizio (transcribed for Organ by Lemare).....Liszt

INTERMISSION

Three Southern Songs:
Dah's gwinter be er' lan' slide.....Lily Strickland
Deep River.....(arr. by) Wm. Arms Fisher
Exhortation (A Negro Sermon).....Cook
Marche Funebre et Chant Seraphique.....Guilmant
Gavotte de Mignon (transcribed for the Organ by Westbrook).....Thomas
Chant de Bonheur.....Lemare
Caprice Heroique.....Bonnet

MISS DORIS TRAFFORD, Pianist
(Of the Class of 1916)
MISS TECHLA MAY KNOLL, Contralto
(Of the Class of 1914)

Sonata in F minor
Siciliano } .....Scarlatti
Theme and Variations in B flat.....Schubert
Wende Dich zu mir (from Biblische Lieder).....Dvorak
Traum durch die Dammerung (Bierbaum).....Strauss
Lockruf.....Ruckauf
Two Intermezzi, E minor and E major
Capriccio } .....Brahms
Amarilli (16th century).....Caccini
D'une Prison (Paul Verlaine).....Hahn
Rose ne croyez pas (Webre).....Nerini
Les Roses D'Hiver (De Ranzay).....De Fontenailles
From Children's Corner:
Jimbo's Lullaby
The Little Shepherd
The Serenade of the Doll } .....Debussy
Frolic of the Waters.....Ravel
Lullaby (Christina Rossetti).....Cyril Scott
With Rue my Heart is Laden (Housman).....Branscombe
Heart! Have You Heard the News? (from the Persian).....Harling

---

RECITAL OF OLD ENGLISH SONGS
MR. CHARLES EDWIN LUTTON, Baritone Bass
(Of the Class of 1912)
The Accompaniments by Prof. G. A. Grant-Schaefer

1. Why Do the Nations So Furiously Rage? (Messiah) (1741).....Handel
2. To Anthea (Herrick).....Hatton
Hope Told a Flattering Tale.....Paisiello
Just Like Love Is Yonder Rose (1765-1824).....John Davy
Giles Scroggins (Folk Song).....Author Unknown

3. Sleep, O Sleep, Fond Fancy.....Morley
Wert Thou Much Fairer Than Thou Art (Cotgrave).....Dr. Wilson
Passing By (Herrick) (From "Music of Sundry Kinds" 1607).....Thos. Ford
Phillida Flouts Me.....Watts' Miscellany
The Ladies of St. James'.....Clark

4. John Dory .....
From the Freeman's Songs in Deuteromelia (1609)
The Old Ewe With Only One Horn.....Folk Song
Ballad of Little Billee (Thackeray).....Peel
Zummerzetzhire (Old Song).....Newton
Richard of Taunton Dean.....Arr. by Molloy

5. Chanteys .....Arr. by Cecil Sharp
Capstan Chantey—Drunken Sailor
Pulling Chanteys—
Lowlands, Low,
Tiddy I-O-I-O

CONCERTS BY THE SCHOOL OF MUSIC SYMPHONY ORCHESTRA

70 Players

Under the direction of Professor Harold E. Knapp

FIRST CONCERT

Symphony No. 8, in F, Op. 93.....Beethoven
I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

Overture to Lenore No. 3, Op. 72.....Beethoven

Concerto for Violoncello and Orchestra, Op. 104.....Dvorak
I. Allegro
II. Adagio ma non troppo

MR. DAY WILLIAMS, Violoncellist

Marche Slave, Op. 31.....Tschaikowsky

SECOND CONCERT

Symphony in C major.....Schubert
Andante—Allegro ma non troppo
Andante con moto
Scherzo (Allegro vivace)
Allegro vivace

March and Chorus from "Tannhäuser".....Wagner
Waldweben from "Siegfried".....Wagner
Vorspiel to the "Meistersinger".....Wagner

THIRD CONCERT

Overture to Tannhaeuser.....Wagner
Siegfried Idyll .....Wagner
Vorspiel to Lohengrin.....Wagner
Vorspiel to Third Act of Die Meistersinger.....Wagner
March and Chorus from Tannhaeuser.....Wagner
Waldweben from Siegfried.....Wagner
Vorspiel to First Act of Die Meistersinger.....Wagner

CONCERT BY THE A CAPPELLA CHOIR

Under the direction of PETER CHRISTIAN LUTKIN

Assisted by

MR. STANLEY MARTIN, Organist

Fisk Hall, April 11, 1917

Sopranos—
Irma C. Brady
Alice A. Farnham
Selma M. Foberg
Gladys B. Helfrich
Mildred W. Lund
Anita B. Mueller
Irma N. Redfield
Dorothy D. Smith
Mildred I. Spencer
Laura S. Wheeler
Helen Whiteside

Altos—
Florence M. Butterworth
Dorothy Candee
Isabel N. Craven
Florence L. Datson
Ruth H. Ford
Winifred T. Hayes
Edna F. Jakes
Elthea Snider
Martha Towner

Tenors—
Herman G. Ashbaucher
Emory Criswell
Wallace W. La Violette
J. Chesla White

Basses—
John D. Barker
Vincent Bennett
Robert C. Long
Claude Palmer
LeRoy Weil

University Hymn
Quaecumque sunt Vera.....Haydn

PART I. SACRED

Motettes, Born today (Five-voiced).....Sweelinck (1562-1621)
Gloria Patri } .....Palestrina (1524-94)
Adoramus Te }
Gloria in Excelsis { from Missa Papae } .....Palestrina
Sanctus { Marcelli (six-voiced) }

Organ
Fugue in E flat major, "St. Anne's".....Bach (1685-1750)

Mr. Stanley Martin

Motettes
Cherubim Song .....Tschaikowski
Quando Corpus, from the Stabat Mater.....Rossini

PART II. SECULAR

Part Songs
Early one Morning.....English Folk-Song
Irish Tune from County Londonderry } ....Arr. by Grainger
There was a Pig went out to Dig, Lancashire Folk-song }
On Himalay .....Bantock

Organ
Nocturne .....Ferrata
Allegretto .....Wostenholm

Mr. Stanley Martin

Part Songs
Volga Boat Song } .....Russian Folk-songs—Arr. by C. T. Rubetz
In the Fields }
The Blue Bird.....Stanford
The De'il's Awa'.....Delamarter

Organ
Concert Variations.....Bonnet

Mr. Stanley Martin

Negro Spirituals
Listen to the Lambs.....Arr. by R. Nathaniel Dett
Every time I feel the Spirit.....Arr. by Carl R. Diton

GRADUATING CONCERT OF THE SENIOR CLASS

Assisted by the School of Music Symphony Orchestra of Seventy Players

PROFESSOR HAROLD E. KNAPP, Conductor

Thursday evening, March 15, 1917, at the University Gymnasium

PROGRAM

Concerto in G major, Op. 58 (for Piano and Orchestra).....Beethoven
Allegro moderato (1st movement)
Miss Edith Salome Woodruff

Concerto in E minor, Op. 11 (for Piano and Orchestra).....Chopin
Allegro maestoso (1st movement)
Miss Nina Almira Gabel

Recitative and Aria: "Schwer liegt auf dem Herzen" (from "Nadeschda").... Goring-Thomas
Mrs. Mary Mulfinger Henke (Post Graduate)

Concerto in A minor, Op. 54 (for Piano and Orchestra).....Schumann
Allegro affettuoso (1st movement)
Miss Martha Isabelle Eddy

Concerto in G minor, Op. 17 (for Piano and Orchestra).....Oldberg
Adagio non troppo (2nd movement)
Miss Edith Marguerite Ericson

Symphonic Variations (for Piano and Orchestra).....Cesar Franck
Mr. Richard Harold McClanahan

Romanza, Op. 42 (for Violin and Orchestra).....Max Bruch
Mr. Miles Augustus Dreskell

Concerto in D minor, Op. 70 (for Piano and Orchestra).....Rubinstein
Moderato assai (1st movement)
Miss Beatrice Byxbee

CONCERT BY ADVANCED STUDENTS

Thursday Evening, June 7th, Festival Hall, University Gymnasium

PROGRAM

Capriccio Brillante .....Mendelssohn
Miss Milchrist Corkill

Aus meinen Thranen spriessen
Die Rose, die Lilie, die Taube } from "Dichterliebe" .....Schumann
Ich grolle nicht

Mr. LeRoy Weil

Vissi d'arte, from "Tosca".....Puccini
Miss Dorothy Stearns

Scherzo, B flat minor.....Chopin
Mr. Richard McClanahan

The Rosary .....Nevin
The Cry of Rachel.....Salter
Miss Florence Datson

Concerto (Allegro vivace).....Godard
Miss Margaret Walsh

Serenata. . .....Tosti
Bitterness of Love.....Dunn
Miss Mildred Spencer

Elegie .....Rachmaninoff
Minuet in E.....Elthea Snider
Miss Elthea Snider

The Crying of Water.....Campbell-Tipton
The Wind's in the South.....Scott
Miss Anita Mueller

Ballade, F minor.....Chopin
Miss E. Elizabeth Fick

Die Lotosblume ..... Schumann
Fruhlingszeit. . . .. Becker
Miss Irma Redfield

Pilgrim's Song ..... Tschaikowsky
King Charles ..... White
Mr. Harold Saurer

Hungarian Fantasy ..... Liszt
Miss Ada Brant

CONCERT OF COMPOSITIONS BY MEMBERS OF THE FACULTY

Saturday Evening, June 9th, at Fisk Hall

PROGRAM

Te Deum, in A ..... Lutkin
The A Cappella Choir

Loveliest of Trees (Housman)
Lullaby (Hagedorn)
Lied der Gawaze (Schoenaich-Corolath)
Song of the Gypsy Dancer ..... Beecher
Mrs. Monica Graham Stults

Rhapsody, F sharp minor
Waltz, B flat minor ..... Beecher
Mr. Carl M. Beecher

A Song of Saul
A Lament
The Eagle ..... Grant-Schaefer
Mr. Rollin S. Pease

Pilgrim and the Winds ..... Wathall
Cargoes. . . .. Lutkin
The A Cappella Choir

I Have Come Home to Thee (Hagedorn) ..... Beecher
Mrs. Monica Graham Stults

Symphonic Concerto in G minor ..... Oldberg
I—Moderato quasi Maestoso—Allegro
II—Non troppo Adagio
III—Tempo giusto e con brio
Professor Arne Oldberg
The Second Piano Part by Mr. Carl M. Beecher

THE SENIOR CLASS OF 1917

Diplomas Conferring the Degree of Graduate in Music

(Four Year Course)

Gladys Antoinette Anderson ..... Evanston, Illinois
Carrie Margaret Baker ..... Maryville, Missouri
Beatrice Byxbee ..... Evanston, Illinois
Ada Ellouise Brant ..... Chicago, Illinois
Mildred Buck ..... Audubon, Iowa
Milchrist Rowena Corkill ..... Galva, Illinois
Florence Eunice Crissey ..... Janesville, Wisconsin
Mabel Adelle Divine ..... Sycamore, Illinois
Martha Isabelle Eddy ..... Evanston, Illinois
Nina Marie Fairbanks ..... Charles City, Iowa
Gertrude Jane Fratt ..... Racine, Wisconsin
Nina Almira Gabel ..... Sycamore, Illinois
Wallace Wesley La Violette ..... Spokane, Washington
Richard Harold McClanahan ..... Rushville, Indiana
Ruth Myrtle Rudolph ..... Chicago, Illinois

Elthea Snider ..... Spencer, Iowa
Grace Emma Spicer ..... Marseilles, Illinois
Lois May Thorne ..... Janesville, Wisconsin
Margaret Mary Walsh ..... Richland Center, Wisconsin
Wilda Blanche Wear ..... Princeville, Illinois
Edith Salome Woodruff ..... Brunswick, Maine

DIPLOMAS FOR PROFICIENCY IN MUSIC

(Four Year Course)

Miles Augustus Dresskell ..... Key West, Florida
Edith Marguerite Ericson ..... Evanston, Illinois
Inez Edna Ollendorf ..... Chicago, Illinois

DIPLOMA IN PUBLIC SCHOOL AND COMMUNITY MUSIC

(Three Year Course)

Elvira Theresa Jane Burwash ..... Chicago, Illinois
Gwendolyn Farmer ..... Vandalia, Illinois
Charles Elliott Fouser ..... Harvey, Illinois
Gertrude Jane Fratt ..... Racine, Wisconsin
Elthea Snider ..... Spencer, Iowa
Grace Emma Spicer ..... Marseilles, Illinois

DIPLOMA IN PUBLIC SCHOOL MUSIC METHODS

(Two Year Course)

Obera Emily Brown ..... Atlantic, Iowa
Jane Marie Carringer ..... Evanston, Illinois
Dorothy Grace Chessman ..... Byron, Illinois
Lucille Frances Coatsworth ..... Galena, Illinois
Dorothy Cox ..... Glencoe, Illinois
Esther Madeline Deutsch ..... Wausau, Wisconsin
Leona Emma Dickman ..... Plainview, Minnesota
Marguerite Maryetta Freeman ..... Clear Lake, Iowa
Cora Gaskill ..... Joliet, Illinois
Florence Adeline Goodall ..... Rockford, Iowa
Grace Estelle Goodman ..... South Bend, Indiana
Mary Grace Griffin ..... La Salle, Illinois
Agnes Elvira Gunderson ..... Crookston, Minnesota
Winifred Terese Hayes ..... Chisholm, Minnesota
Catherine Virginia Heddles ..... Paonia, Colorado
Gladys Barbara Helfrich ..... Elkhart, Indiana
Mabelle Henry ..... La Porte, Indiana
Helen Grace Hixon ..... Crown Point, Indiana
Marcedes Davis Holden ..... Chicago, Illinois
Margaret Belle Jelleff ..... New London, Wisconsin
Sarah Katharine Kistler ..... Akron, Indiana
Hilda Christeen Lundberg ..... Clearfield, Minnesota
Anita Bertha Mueller ..... Highland, Illinois
Clara Marie Nelson ..... Waupaca, Wisconsin
Gladys Marie O'Connor ..... Chicago, Illinois
Leah Emily Patt ..... Creston, Iowa
Pauline Eleanor Patton ..... Coffeyville, Kansas
Zerita Marie Postel ..... Muscoda, Wisconsin
Irma Noreen Redfield ..... Spencer, Iowa
Dorothy Dawson Smith ..... Oshkosh, Wisconsin
Pauline Budd Steenburg ..... Farmington, Illinois
Eva Pearl Swan ..... Paxton, Illinois
Josephine Cornelia Van Toll ..... South Chicago, Illinois
Alice Jeanette Wolcott ..... Manchester, Iowa
Erma Valanche Yates ..... Junction City, Kansas

CERTIFICATES IN NORMAL PIANO METHODS

(Three Year Course)

Ada Ellouise Brant.....Chicago, Illinois
Mildred Buck.....Audubon, Iowa
Milchrist Rowena Corkill.....Galva, Illinois
Edith Marguerite Ericson.....Evanston, Illinois
Rose Anna Schrottky.....Chicago, Illinois
Lois May Thorne.....Janesville, Wisconsin
Wilda Blanche Wear.....Princeville, Illinois

CERTIFICATES IN PUBLIC SCHOOL MUSIC METHODS

(Two Year Course)

Adele Eugenia Bohling.....Pontiac, Illinois
Nelle Edna Brady.....Salina, Kansas
Cecil Amy Burroughs.....Plainville, Kansas
Dorothy Delight Carney.....Steward, Illinois
Ardath Conn.....Wayne, Nebraska
Kathryn Frey.....De Pue, Illinois
Wilhelmina Rosina Harsch.....Council Bluffs, Iowa
Mildred Winnifred Lund.....Moline, Illinois
Alice Mary McConathy.....Evanston, Illinois
Florence Miller.....St. Louis, Missouri
Hetha Leo Morton.....Onarga, Illinois
Agnes Robertson Smith.....Springfield, Illinois
Mildred Isabel Spencer.....Kansas City, Missouri
Dollye Gertrude Trone.....Girard, Kansas
Dorothy Eloise Wade.....Minneapolis, Minnesota

INDEX

Absence from Class Exercises..... 56
Absence Through Illness..... 54
A Cappella Choir.....59, 90
Advanced Standing 16, 26
Advisers 14
Art 27, 48
Artists' Recitals and Concerts..... 62

Bachelor of Music..... 21
Board 8, 63
Buildings and Equipment 9

Calendar 3
Certificates and Diplomas..... 48
Certificate of Performance..... 48
Chamber Music 61
Changes in Registration.....15, 68
Chicago Orchestra 62
Children's Classes 38, 56
Choral Society 59
Classification of Students..... 12
Combination Courses 8, 28
College Studies 12, 16, 69
Community Music 23
Concert Advantages 62
Conservatory System 40
Consultation 12, 14, 69
Courses 15

Degrees 16, 21
Diplomas and Certificates..... 48
Dormitories 63
Drawing 27, 48

Electives in College of Liberal Arts... 28
Employment Bureau 66, 67
Entrance Requirements 12, 13
Estimate of Expenses 65
Equipment 9
Evanston Musical Club..... 59
Examinations 26, 55

Faculty 4
Faculty Advisers 14
Fees and Expenses 49, 69
Festival 60
Folk Dancing 39

Glee Clubs 60
Grades of Scholarship..... 55
Graduate in Music..... 16
Graduates .....92 to 94
Gymnasium Work 57

Health Protection 65
Hospital 10
Hours of Classes.....30 to 39

Languages 20, 37
Library 54
Literary Studies 12, 16, 69

Map of Campus..... 2
Master of Music..... 21
Methods of Instruction..... 40
Misconduct 68
Musical Festival 60
Music Store 69
Normal Piano Methods..... 19

Nurse 65

Orchestra Practice 20, 58
Organ Practice 54, 63

Pageantry 39
Partial Courses 53
Physical Culture 57
Pianos and Organs..... 63
Positions 24, 66, 67
Practice 9, 53, 63
Preparatory and Children's Department 38, 56
Programs:
Alumni .....87 to 89
Artists' Series .....84 to 86
Faculty 86, 87
Festival .....81 to 83
Symphony Orchestra 89

Public School Drawing.....27, 48
Public School Music..... 23
Purchasing Music and Text Books..... 69

Recitation Hours .....30 to 39
Reduced Fees 54
Refunds 54
Register of Students..... 70
Registration 12, 14
Requirements for Admission.....12, 13
Resident Nurse 65
Responsibility for Losses..... 54
Routine of Registration..... 14
Rules and General Information.....68, 69

Schedule of Theoretical Classes...30 to 39
Self-Help 66
Sheet Music and Text Books..... 69
Solo Classes and Students' Recitals.... 61
String Quartette 61
Students' Recitals 61
Summer School 39
Swimming 57
Symphony Orchestra 20, 58

Terms and Vacations..... 3
Tuition Fees 49
Thomas Orchestra Concerts..... 62

Unpaid Bills 68
Unsatisfactory Work 68

Women's Educational Aid Association.. 64

Northwestern University

¶ THE COLLEGE OF LIBERAL ARTS, located at Evanston, in an ideal college community, offers special preparation for the professions and for pursuits requiring broad training.

¶ THE MEDICAL SCHOOL is one of the oldest, largest, and best equipped. Seven hospitals are open to students. Clinic material is abundant.

¶ THE LAW SCHOOL, the oldest law school in Chicago, offers unexcelled library facilities and courses that prepare for practice in any state.

¶ THE COLLEGE OF ENGINEERING, on the campus in Evanston, offers a five-year course of technical training in a University environment, leading to the degrees of Bachelor of Science and Civil Engineer or Electrical Engineer.

¶ THE DENTAL SCHOOL offers expert training in theory and practice. Facilities are unsurpassed. Its clinic is the largest in the world.

¶ THE SCHOOL OF MUSIC in three well-equipped buildings offers exceptional advantages for the thorough study of music, professional or otherwise. It is located in Evanston.

¶ THE SCHOOL OF COMMERCE offers professional and scientific education for business with emphasis on the training of business executives. Day and evening work, laboratory courses and business research.

¶ THE SCHOOL OF ORATORY has its own building and a faculty with long and successful experience.

For information regarding any school of the University, address the President's Office, Northwestern University Building, Chicago.

UNIVERSITY OF ILLINOIS-URBANA
3 0112 112236135

NORTHWESTERN University Bulletin is published weekly by Northwestern University during the academic year at Chicago, Illinois. Entered as second class mail matter November 21, 1913, at the post office at Chicago, Illinois, under act of Congress of August 24, 1912.